

Vol. 36.

APRIL, 1897.

No. 4.

THE ART AMATEUR



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HOUSEHOLD.

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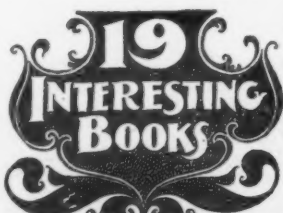
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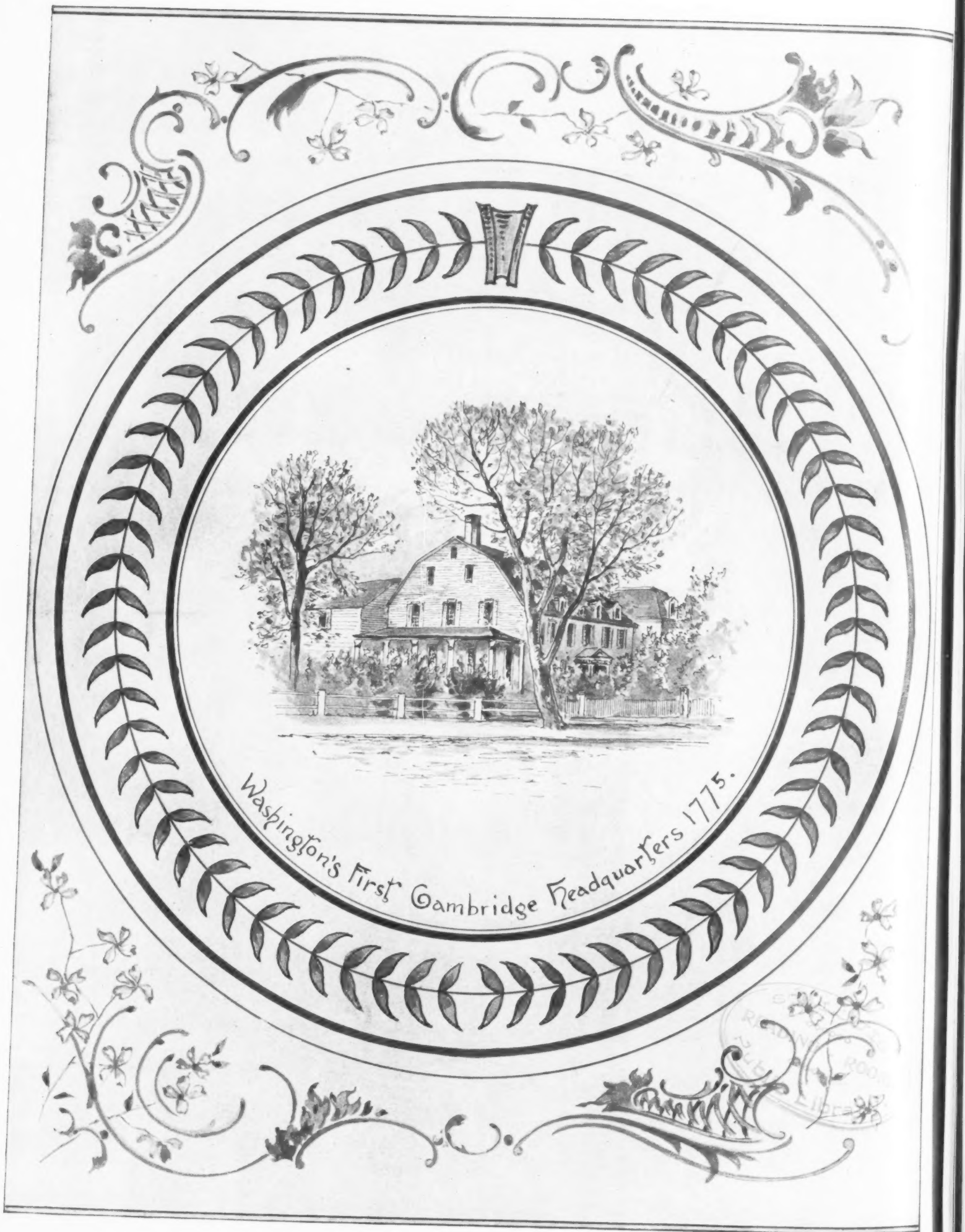


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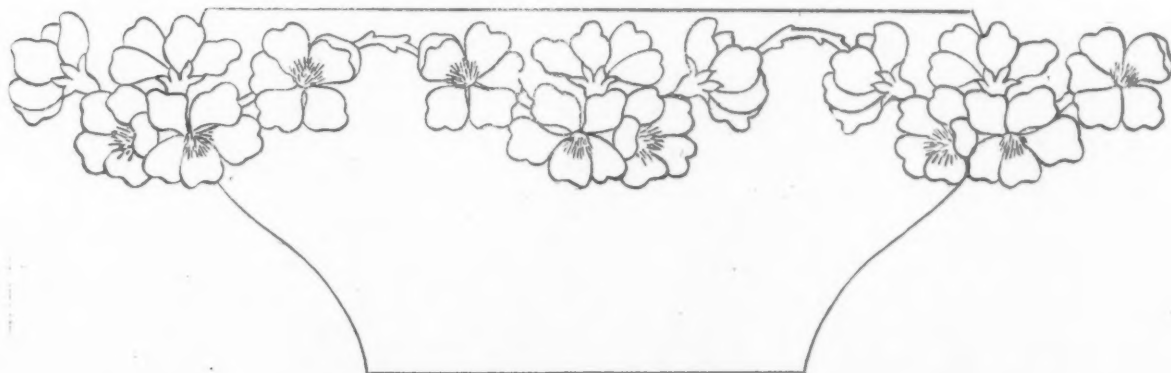
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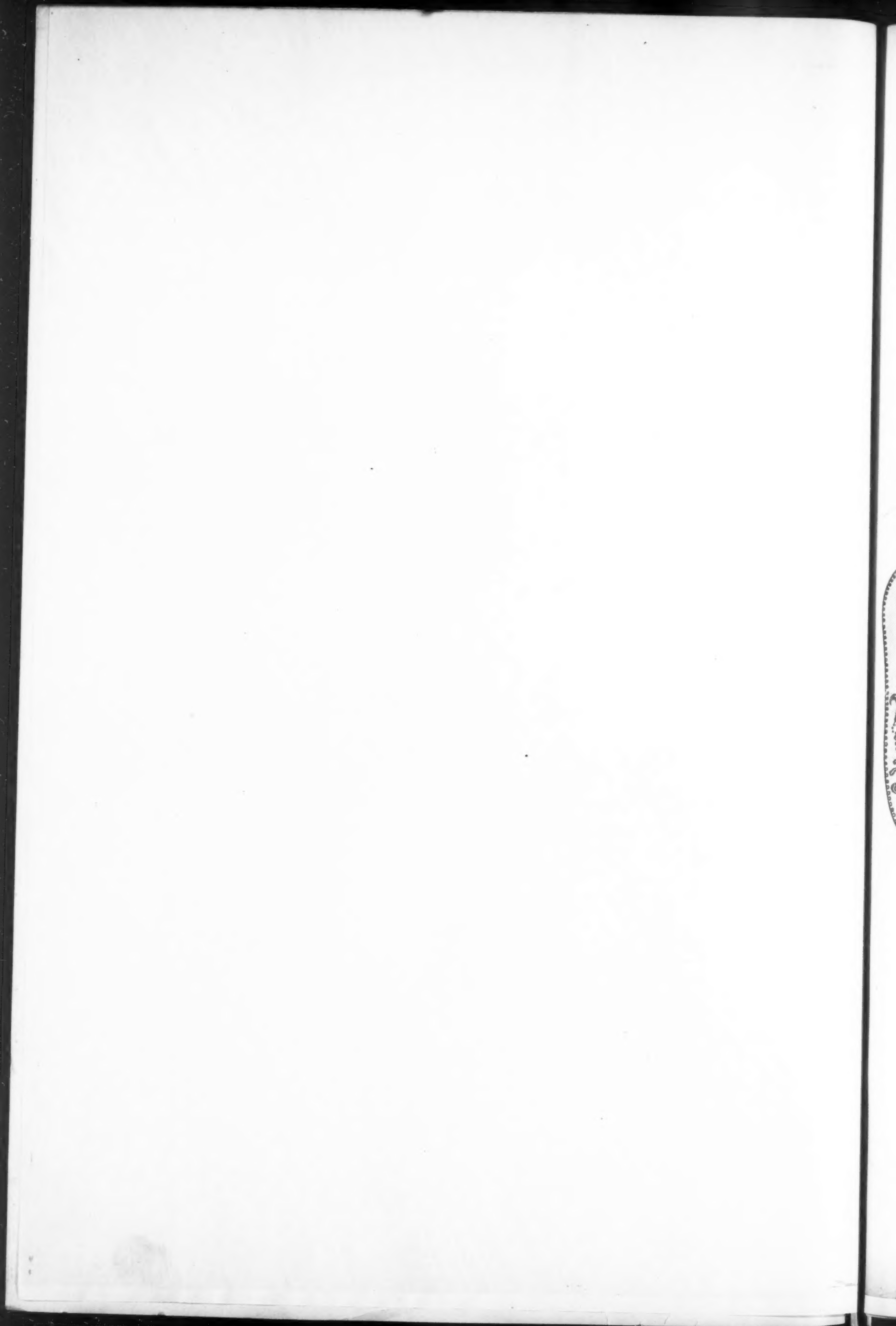
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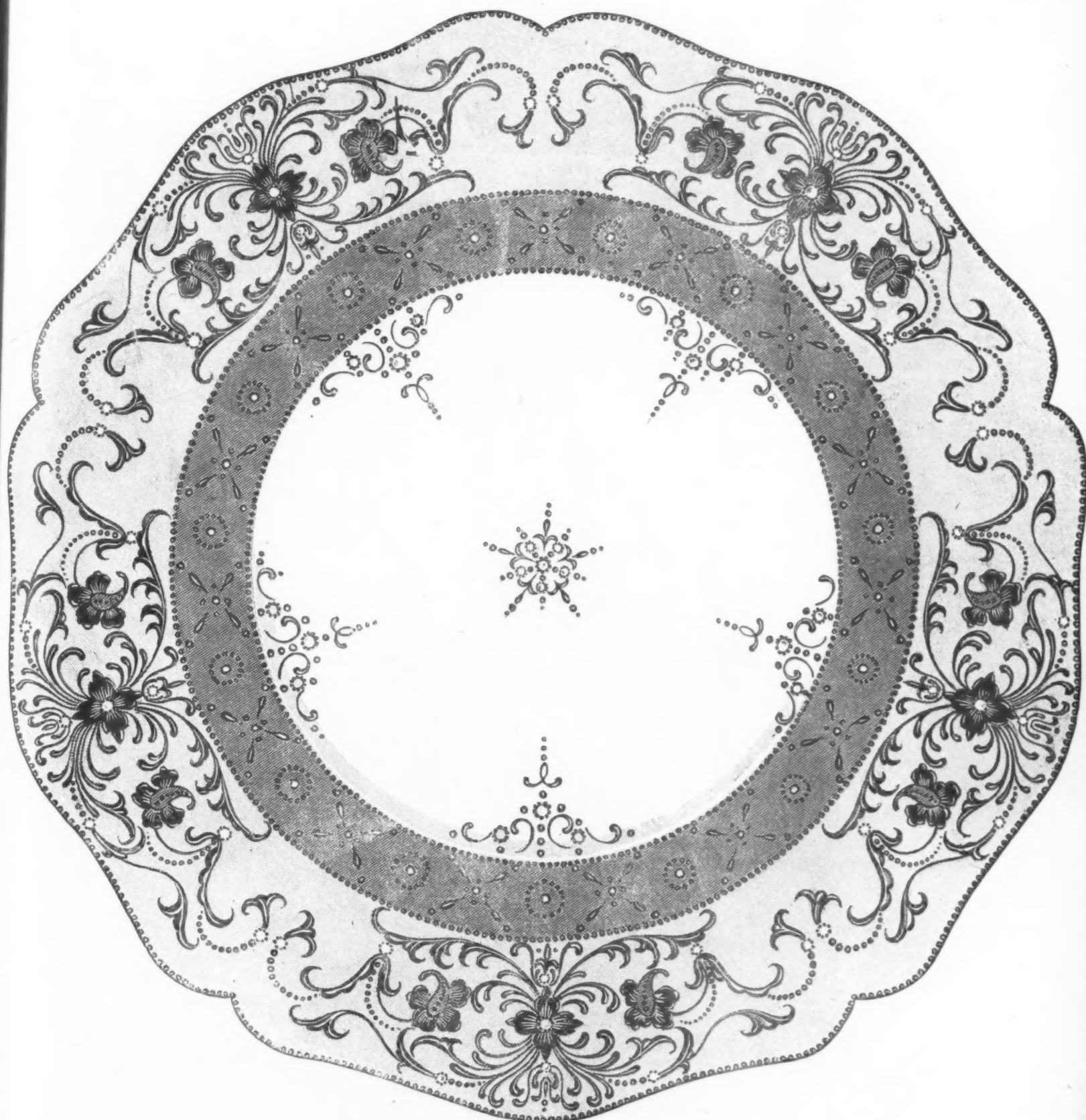
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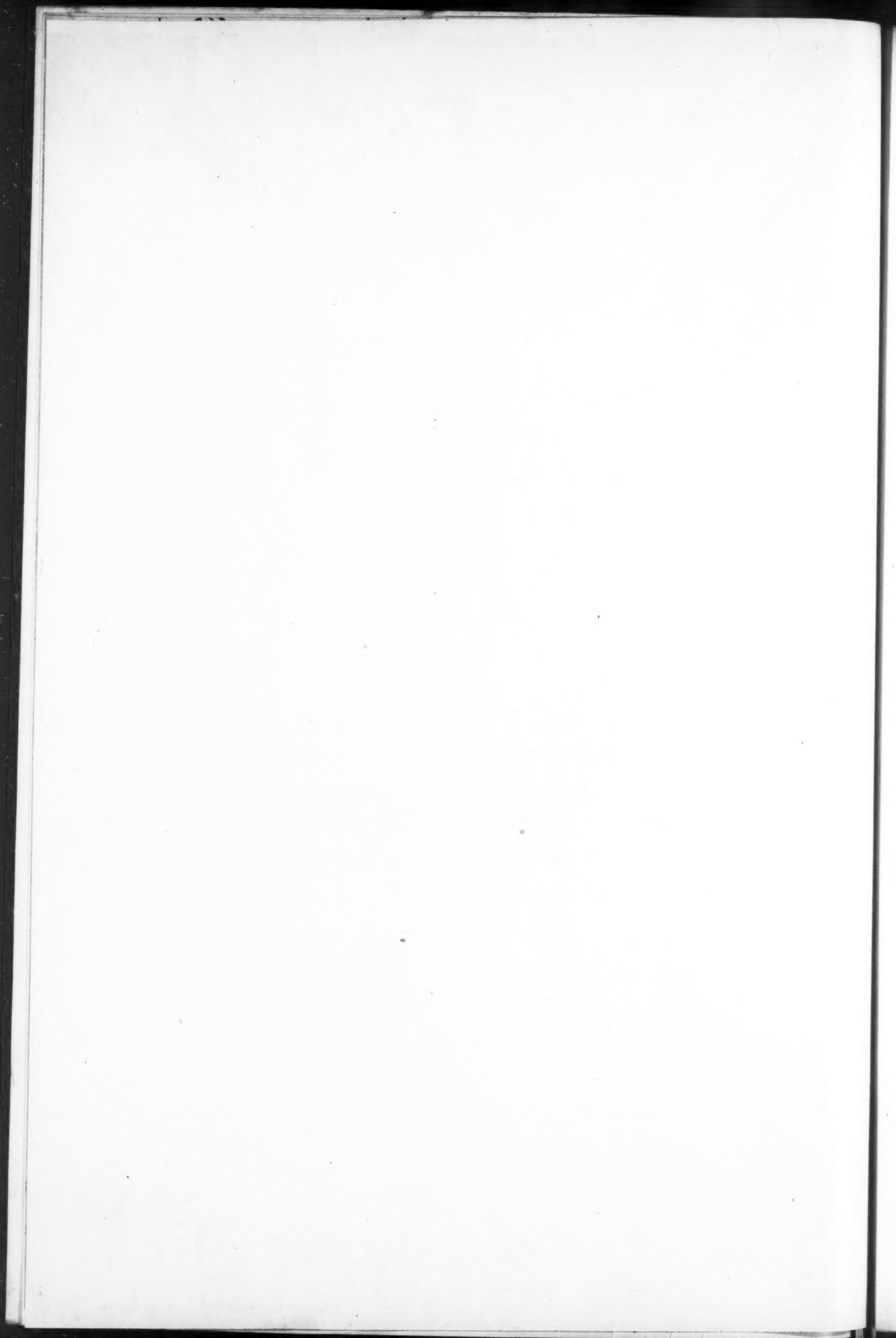


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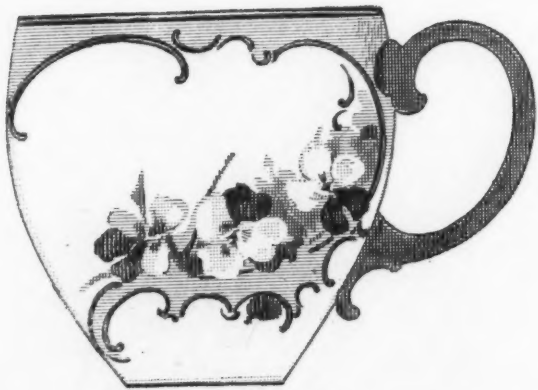
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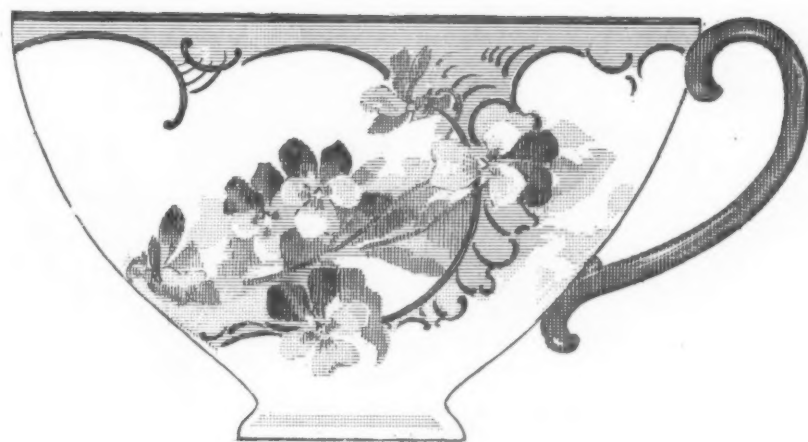


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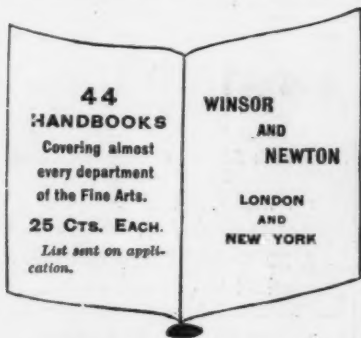
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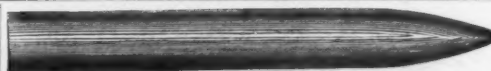
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THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 36.—No. 4

NEW YORK AND LONDON, APRIL, 1897.

{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATES.



"THE SERVANT." ENGRAVED BY FLEURET AFTER NETSCHER. IN THE UFFIZI GALLERY, FLORENCE.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



UNDER the operation of the new tariff bill, it is pretty safe to say that there will at least be a break in the supply of first-class early English pictures that are now brought to the United States. At Knoedler's, at the present writing, there is a picture by Romney of two little girls in white dresses and green ribbons, standing by a harpsichord, the price of which is \$26,000; and there is a portrait by Hoppner of a nice little boy (John Frederick Sackville, fourth Duke of Dorset) standing in a landscape, with the family castle in the background, which, all complete, may become the property of any simple republican who will pay \$16,500 for it. But I wonder if there would be any American quite simple enough to pay \$32,500 for the Romney, or \$20,600 for the Hoppner. There might be; but I do not believe that Messrs. Knoedler or any other firm of dealers would take the risk of bringing such pictures as these from Europe on the poor chance of finding buyers for them. As matters now stand, if they cannot sell them here, they can ship them back and dispose of them through their London or Paris house; but of course this would be out of the question if they had already paid a duty of twenty-five per cent. to get them over here.

IN view of the price of a Romney just quoted, it is curious to turn to the record of the sale at Christie's, in April, 1807, of the contents of Romney's studio—pictures finished and unfinished—when even the portraits of distinguished persons of the time were knocked down for the most paltry sums. Mrs. Robinson ("Perdita") sold for \$4; Lady Charlotte Campbell for \$3.75; Mrs. Gunning for \$2.50; Tickell, the poet, \$1.75; Henderson, as Macbeth, \$15.75; Mrs. Siddons, \$21.50; a head of that famous actress as Cassandra, \$41, and two of Lady Hamilton for \$52.50. An elaborate composition of "Titania, Puck, and the Changeling," from "A Midsummer Night's Dream," brought \$342.

THE Boston "Loan Exhibition of One Hundred Masterpieces," at Copley Hall, in aid of an art students' fund, is disappointing. When one considers that the Committee was almost unrestricted as to its selections not only from the many admirable private collections of Boston, but from those of other cities as well, one wonders why it should have thought it necessary to draw upon the New York dealers, and, still more, that, having done so, it should not have chosen better pictures. Still, there are some truly admirable paintings in the collection. An extraordinarily fine Courbet, which Mr. Henry Sayles probably bought twenty years ago, is "La Curée," a large upright picture of dogs about to devour a dead stag. The Fontainebleau school is well represented: Corot by the exquisite "Nymphs and Fauns," sent by Mr. W. A. Slater, of Norwich; "The Lake" and "Diana," lent by Mrs. F. L. Ames, and a "Landscape" by Mr. Quincy A. Shaw. Mrs. Samuel D. Warren sends Diaz's famous "Descent of the Bohemians" (gypsies), formerly in the Viot collection—truly a masterpiece. There are four examples of Jules Dupré, all good; three admirable examples of Millet: "The Sower" and "The Watering-Place," lent by Mr. Shaw, and "The Goose Girl," by Mrs. Ames, a small picture, so light in tone that at a little distance it would pass for a water-color, and Mr. Shaw and

Mrs. Warren contribute two fine Rousseaus. There are two Troyons, early examples, not to be compared with the Corots, Duprés, or Rousseaus. It is hardly possible, by the way, to mention these pictures more definitely, in consequence of the exasperating inadequacy of the catalogue; there are no dimensions given in any case.

WITH the exception of a Constable, lent by Mr. John G. Johnson, of Philadelphia, Romney's "Mrs. Billington as Saint Cecilia," by Mrs. D. P. Kimball, and Gainsborough's beautiful miniature of Lady Mulgrave, by Mr. George Gould, there is little or nothing representative of the masters of the early English school, although few of the distinguished names are lacking. Mr. Gould lends a very fine Fortuny, "In a Moorish Palace," and an early Fromentin, "Encampment of Arabs," which is like a Marilhat. The old masters, as a rule, are not remarkable, but Mr. Shaw contributes a small and admirable "Woman's Head," by Frans Hals; Mrs. John L. Gardner, a charming, but rather dark Van der Meer of Delft, "The Musicians," and Mr. Johnson an interesting "Landscape by Moonlight," by Van der Meer. Other artists represented are W. M. Hunt, by his "Bathers" and "La Marguerite;" Whistler, by "The Balcony," variations in blue and green, and "The Music Room," an early work showing much more marked oppositions in tone than is usual in his present manner; there is George Fuller's "Winifred Dysart;" A. H. Thayer is represented by his "Madonna Enthroned" and a "Portrait of a Child." All these are contributed by Mr. J. M. Sears, who also sends a child portrait by John S. Sargent, and a "Mother and Child," by George De Forest Brush. Mr. Charles L. Freer, of Detroit, shows T. W. Dewing's "Lady in Blue."

IN a small room adjoining Copley Hall there is a collection of water-colors and pastels, including two exquisite Millets, No. 38, "Shepherdess," lent by Mrs. H. L. Higginson, and No. 39, "Night Work," lent by Mr. Quincy A. Shaw; also some Turners, Mauves, seventeen examples of Mr. Lafarge, two insignificant ones of Degas, and half a dozen delightful color "notes" by Whistler.

THERE is much speculation as to who has Daubigny's "Le Bord de l'Oise," bought by Knoedler, in Paris, at the recent Véver sale, at the record-breaking price of 78,000 francs, plus the usual five per cent. That it is not, as reported, the dry-goods merchant prince who, in 1895, at Christie's, broke the record price for a Constable by his agent's bid for "The Waltonians," I can say on the authority of that gentleman himself. The two very charming examples of Corot, No. 21, "L'Abreuvoir," and No. 27, "Ville d'Avray," bought by Knoedler at the Véver sale for 32,000 and 35,000 francs respectively, have gone into the collection of Mr. George Gould, together with the exquisite Millet drawing in black and white pastel (17 x 12). "Les Puisseuses d'eau." Daumier's washed pen drawing, No. 138, "Le Plaidoyer," was bought for Mr. Cyrus J. Lawrence.

THERE is at Tooth's in Fifth Avenue "The Carpenter's Shop and Kitchen," painted by William Mulready in 1808, the most complete painting by that esteemed English artist that has been brought to the United States. It represents a young carpenter standing behind a chair and looking down affectionately upon a baby which his wife holds in her arms, in front of a humble fireplace. A boy is seated on a stool near by. The coloring, although rather heavy, is warm and rich, and the composition is conscientiously elaborated in every detail. While

showing strongly the influence of the Dutch school of genre, the scene is thoroughly English. The picture is in very good condition. Mulready is often compared with Wilkie; but he was a sounder painter, in his methods keeping closer to such masters as De Hoogh and Jan Steen, and free from the dangerous allurements of bitumen, the effects of which to-day show some of Wilkie's best achievements as mere networks of cracks and fissures. There is an important picture by Wilkie at Knoedler's just now, representing a Highland interior. It is solidly painted and well preserved.

IN these days, when photographic "process" work has almost killed the art of the American wood-engraver, for which only a few years ago there seemed such a promising future, it is pleasant to note the appearance of a veritable masterpiece from the burin of Mr. Henry Wolf. "The Evening Star," as he calls his exquisite little landscape, is cut on a block no bigger than a brick; but it is wonderfully complete, its perspective planes being well preserved without undue insistence, and giving a genuine feeling of atmosphere. It is published in a limited edition, on Japan paper, by Frederick Keppel & Co. I am glad to hear that it is only the first of a series.

WHILE speaking of this nearly lost art of wood-engraving, I venture to call attention to the particularly fine examples constituting the frontispiece of *The Art Amateur* this month and the full-page illustration after the painting by Cederström.

THAT admirable painter Robert C. Minor has a delightful exhibition of his art at Macbeth's Gallery in Fifth Avenue. His versatility is shown by his successes in a wide range of subject, rather than by any special display of his powers of handling. There is no hour of the day or night, no season of the year, that he fails to represent in a thoroughly painter-like fashion. Of poetic temperament and a thorough master of landscape, he expresses himself with all the facility of a ready writer, who never stops to think of his tools. Mr. Minor, in short, is an American painter of whom all Americans should be proud.

ANY one who would avail himself of the privileges of the many choice little free exhibitions given during a winter by the New York picture and print dealers might soon gain a considerable knowledge of the graphic arts. At the Durand-Ruel, Keppel, and Wunderlich galleries especially, hardly a month passes without some notable attraction. In London and Paris an admission fee would be charged, and freely paid; but the New York dealers think themselves sufficiently rewarded for all their trouble if they can only get the right kind of people to come—and sometimes of course make a purchase.

MR. McCORMICK, of Chicago, is preparing an elaborately illustrated catalogue of the several hundred pictures forming his collection, for the purpose of presenting a copy of it to every important library and art museum in the world.

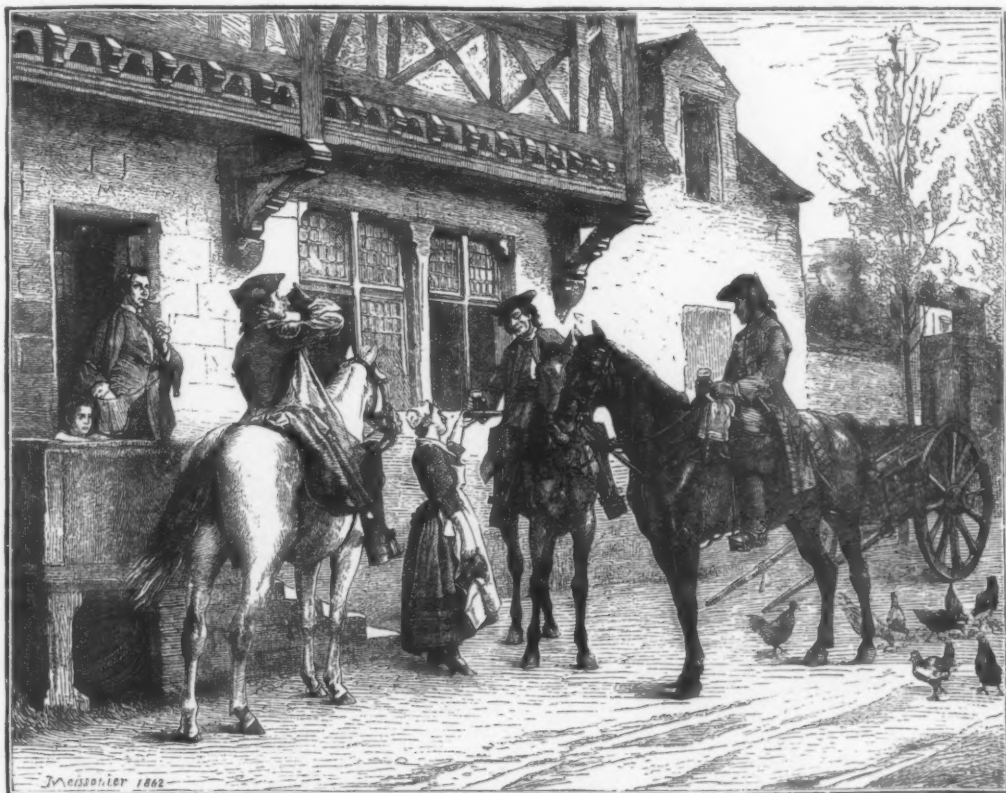
MR. WILL S. ROBINSON writes as follows: "I saw in your last issue a reproduction of one of my water-colors, said to have been shown at the exhibition just closed at the Academy, 'by the late Will S. Robinson.' Will you kindly say to the readers of your magazine that I am quite alive?" An apology is due and is hereby tendered to Mr. Robinson for thus confounding him with a deceased artist of the same name.

"WHAT FOR a blace vor blunder!" was the exclamation of old Marshal Blücher when, after the battle of Waterloo, he rode through London for the first time. One summer I met in that capital a well-known picture dealer of New York, who had just seen for the first time the art collections of Sir Richard Wallace, and his professional enthusiasm reminded me of that of the old Prussian general. He said that he had made a rough calculation of the money value of the paintings as he had walked through the galleries; for he did not doubt that sooner or later they would come to the hammer. This was about the time that the government had intimated to the Baronet that it could not accept them as a gift if it were burdened with the proposed condition that they should be kept intact at Hertford House, their present home. It was pointed out to him that this was not feasible, because the mansion stands on leased ground, and the government would be at the mercy of the landlord. But Sir Richard was very angry, and left the collection to his widow. It is by the generous provisions of her will that one of the greatest private collections of paintings in the world becomes the property of the British nation. My New York friend had estimated that eight million dollars could readily have been realized at auction on the paintings alone—there is also a marvelous collection of miniatures, old jewelry, and silver and porcelains and exquisite Louis XVI. furniture—and these happen to be the very figures at which they are now valued.

HOWEVER much Lady Wallace's disposition of the treasures of Hertford House may disappoint the dealers and their clients, the connoisseurs, the world at large and London in particular certainly will be the gainers. The National Gallery is already overcrowded, but there would be plenty of room there for more pictures if it would annex St. George's Barracks, in the rear. Imagine its already superb collection of early English masters enhanced by the addition of Sir Richard's fifteen examples of Reynolds, his Gainsboroughs, Hoppners, Lawrences, and Romney. The Reynolds include "The Strawberry Girl"—said to be the original one out of the fine canvases of the same title and composition. Mr. Harry Walters, of Baltimore, owns one of them (that has been illustrated in *The Art Amateur*), and there are others in the possession of the Marquis of Lansdowne and Colonel Wray. Other notable "Sir Joshuas" in the Wallace group are "Mrs. Brady" (illustrated in *The Art Amateur* two or three

years ago), Nelly O'Brien "Crossing the Brook," "Miss Bowles," "Mrs. Carnac," and "The Countess of Lincoln." Among the Gainsboroughs is the famous full-length portrait of "Mrs. Robinson and Her Dog." The national collection will be enriched by the addition of eight examples of Velasquez, including the masterly "Lady with the Fan," and eleven of Murillo; six of Vandyck, including the "Philip Le Roy and His Wife," eleven of Rubens, and five of Teniers; eleven of Rembrandt, including "The Unmerciful Servant" and "Pellicorn and His Wife;" the charming "Cavalier" of Frans Hals; eleven examples of Cuyp, six of Metz, two of Terburg, two of De Hoogh, four of Jacob Ruysdael, and five of Hobbema; two of Titian, two of Luini—and a wondrous array of fine Canalettos and Guardi.

BUT it is by the acquisition of the superb



"THE HALT AT THE INN." BY JEAN LOUIS ERNEST MEISSONIER.

ENGRAVED FROM THE PAINTING IN THE SIR RICHARD WALLACE COLLECTION, BEQUEATHED TO THE BRITISH NATION.

Wallace pictures of the French School, that school in which the British national collection is weakest, that it will be most conspicuously benefited. There is no Watteau in the National Gallery; it will have such a group of Watteaus, Lancret's, and Paters as is only to be equalled at the Louvre; also the famous staircase pictures painted by Boucher for the De Pompadour, and nearly two dozen Greuzes. Among the more modern Frenchmen, Sir Richard's taste was for the great colorist, Decamps, and the great draughtsman, Meissonier. There are thirty-four examples of the former—an unequalled collection—and fifteen of the latter, including the celebrated picture illustrated on this page.

ABOUT a year ago attention was called in My Note Book to the neglected condition of many of the pictures at the Boston Art Museum. The same state of affairs exists to-

day. Some of the most valuable paintings are cracking badly for want of a coat of varnish—this is especially the case in regard to the Corots and Millets, and the shabbiness of the frames is amazing.

IN giving space to the following communication, I take pleasure in expressing my hearty sympathy with the object of the writer:

DEAR SIR: I am a great lover of birds—live birds—and I am more than concerned over their wholesale destruction and even threatened extermination, especially for the purposes of millinery. The "Massachusetts Audubon Society" is doing a good work, and last week an Audubon Society of the State of New York was organized, and I hope we shall be able to do something through it to save the birds. I have not felt that this subject was appropriate to the columns of *The Art Amateur*, but my interest in the matter leads me to ask you if it may not be within the field of art to protest against the inartistic fashion of wearing distorted stuffed birds in bonnets and hats, wings and feathers at all sorts of angles, decidedly suggestive of horns?

If you yourself would be willing to give a paragraph of your always interesting "Note Book" to this subject it would be very gratifying.

Pardon the suggestion. I make it only because I should like to see something said in a place where its influence would be wide-reaching.

I think if the majority of women but knew the cruelty involved in wearing feathers of wild birds and the wanton sacrifice of the beautiful, they would willingly substitute French flowers and ribbons, which are far more artistic and not more expensive than dead birds, for hat decoration.

Very truly yours,
L. R. WILSON,
728 Marcy Avenue,
Brooklyn.

AN almost unprecedented feeling of irritation and indignation has been created in art circles by the proposed revival of the duty on imported paintings—this time it is 25 per cent. After the enjoyment for a brief spell of the advantages of free art, it does seem like a direct plunge back into the depths of barbarism to have once more to

face the application of the hated tariff, with all its petty annoyances. Matthew Arnold well said that we are "the most educated and least cultivated of the nations of the earth." In an open letter to the Hon. Nelson Dingley, Jr., the author of this precious tariff measure, Mr. W. H. Fuller points out the folly and narrowness of the average Western congressman's view, that pictures are a rich man's luxury, which he retains and alone enjoys, and therefore should be made to pay for. From another point of view—protecting American art as an infant industry—he says: "If you think you can protect American painters by keeping out of this country magnificent examples of foreign art, you will have about the same success that would attend an effort to improve the voices of American singers by levying a duty upon De Reszké and Plançon and Calvé and Melba and other famous singers, who bring their wondrous gifts to our shores."

MONTAGUE MARKS.

A COMPREHENSIVE collection of works by the late Olin L. Warner was one of the most considerable features of the display of sculpture at the recent Architectural League Exhibition. The deceased artist had a remarkable talent for portraiture, and most of the works shown were portrait busts and reliefs, each distinct in character, but all bearing the marks of the sculptor's very personal and attractive style. Among the few full-length figures were a small model of the statue of the late General Devens, a very graceful Bacchante, and a spirited sketch for a group of an Indian killing a panther. A cast in plates of the bronze doors for the new library of Congress did not look as well (as frequently happens) as the actual work, owing to the fact that bronze requires a degree and kind of finish which is apt to look weak and characterless in plaster. Any one who should judge of the doors from this cast would greatly underestimate the merit of the work. A sketch model of a Madonna and Child, by Mr. J. Scott Hartley, is at once simple and dignified, and is one of the sculptor's very best works. Two wooden "Gateposts," so called in the catalogue, sculptured by Mr. Karl Bitter, are tall classic "terms" with heads of a laughing woman and an old faun. A number of small sketches in wax for candlesticks, electric lights, ink-wells, etc., by H. Linder, show much fancy and invention. Mr. John T.

EVERT VAN MUYDEN.

AMONG living etchers of animals, Mr. Van Muyden must be accorded a prominent



SELF-PORTRAIT OF EVERT VAN MUYDEN, PAINTER-ETCHER.

(FACSIMILE OF THE ORIGINAL ETCHING.)

place — perhaps, indeed, the very first. Though his name is Dutch, he does not belong to the modern Dutch school of etching,

of his life and work, "that these morose creatures soon learn to become attached to any one who brings them a handful of fresh grass, as a sort of salad to their daily meal of horseflesh."

The same authority assures us, what, indeed, is evident from the plates themselves, that his method is direct and assured, and that he has seldom to make any additions or alterations of importance. Hence there are seldom any "states" of his work except the finished one.

Our principal illustration is a reduction from one of the etcher's largest plates, a group of Bengal tigers drinking. Van Muyden, like Barye and other great "animaliers," has a special fondness for the tiger because of his remarkable elasticity of construction and beauty of line and color. A water-color of the same subject shows that in this case the color of the black and tawny hides relieved against reddish rock and dim, green tropical forest, reflected in the quiet water, was the principal attraction. But in the single figure of a tiger, which we also reproduce, it was plainly the beauty and expressiveness of the line that captivated the artist. The "Lioness and her Cubs" is a good example of the artist's smaller plates, and shows how he economizes his work to suit the size, boldly accenting the more important points in the drawing, and avoiding elaborate finish. The little portrait which, with



"THE ATTACK ON THE BUFFALO."

(FACSIMILE REPRODUCTIONS OF THE ORIGINAL ETCHINGS BY EVERT VAN MUYDEN.)



"LIONESS AND CUBS."

Donoghue's "Venus" has great merit as an essay in pure form, unmarred by any sort of sensationalism. The goddess is seated, wearing only the cestus, and is looking at her features in a small mirror. Visitors to The World's Fair may remember the statue, which was one of the few by American sculptors that stood comparison with the fine display of the French section. Two of the rejected Sherman monument designs were shown, Mr. Niehaus's spirited equestrian statue and the striking and dignified composition of Messrs. P. W. Bartlett and H. Hornbostel. It is needless to say that either of these would have been very much better than the design that was accepted. A model of the proposed William M. Hunt memorial showed an exedra with a colonnade of colored marble pillars, with standing figures of Painting and Architecture at the extremities and a bust of the deceased architect occupying a classic niche in the centre. A number of essays in modelling and sketches for decorative panels, door-plates, and the like, by Mr. Hunt, showed how much attention he paid to the details of his work. Mr. H. K. Bush-Brown had a fine group of two boys with a shell, intended for a fountain, a small model of which was very promising.

and is an Italian by birth, a Frenchman in virtue of long residence in Paris and of his artistic affiliations. His morning stroll usually takes him to the Jardin des Plantes or the Jardin d'Acclimatation, where he may often be seen absorbed in sketching or else



FACSIMILES OF SELF-PORTRAITS MADE IN PEN AND INK BY EVERT VAN MUYDEN AND SENT TO HIS FRIENDS.

(Reproduced by courtesy of Mr. Frederic Keppel.)

in contemplating the fierce carnivora behind the bars. "It has even been found out," says Mr. Keppel, who has written a short account

the other illustrations, we take, with permission, from Mr. Keppel's delightful essay, is very much reduced.

THE many bad qualities of nitric acid as a biting agent, its dangerous fumes and uneven biting have led to many experiments to find a better mordant for the etcher. What is called "Dutch mordant" has been found in practice to work well, and is recommended by Professor Herkomer. Any one may prepare it: Take a stone jar of proper size, put into it one ounce of chlorate of potash, pour over that ten ounces of boiling water, and when the chlorate is dissolved, add twenty ounces of cold water. Next measure out five ounces of pure hydrochloric acid, dissolve in it a few small bits of zinc, and add to the contents of the stone jar. The mixture will be ready for use in an hour or two. Preserve in a glass bottle with a glass stopper. It can be used over and over again, like nitric acid, until it has taken up too much copper, which will be known by its turning a dark green color. A pale green does not matter. The action of "Dutch mordant" differs from that of nitric acid in that it bites very little at the sides of the lines.



BENGAL TIGERS. REDUCED FACSIMILE OF AN ETCHING BY EVERT VAN MUYDEN.

(By courtesy of Messrs. Frederick Keppell Co.)

ST. LOUIS
READING - ROOM.
Library

HINTS TO YOUNG ILLUSTRATORS.

BY KATHARINE PYLE.

(CONCLUDED.)

ONE great difficulty to be surmounted by the novice is the fear of hiding the principal figure. Never be afraid of hiding one thing by another. Very often the story is told far better and more interestingly by the accessory than by the main figures. A very good example of this was a certain illustration, "A Street Accident." You see the backs of the curious crowd that has gathered around the fallen man; you feel that they are intently regarding his prostrate form, of which nothing is shown in the picture but the feet; a little street Arab is beckoning to an unseen boy up the street, and from an upper window leans a fat old woman with folded arms and pipe in mouth, calmly and impassively gazing down upon the excited group. This is art. If the story is too clearly told, the eye is satisfied at once and ceases to busy itself with the drawing; interest in it is lost instead of being stimulated by it.

The same principle may be applied, in an opposite direction, in the matter of a background. To impart to your figure a vital, breathing interest, detail the background carefully and accurately, keeping at the same time the sense of atmosphere and distance.

A youth recently went to one of our best-known illustrators for advice, and brought an illustration for his criticism. The poor fellow was in despair; he "could not make the figures stand out." He had generalized and softened the background until it was hardly more than a blur, and had emphasized the figures as much as possible; yet he could not give them relief.

The artist regarded the drawing for awhile in silence. At last he said: "Suppose you reverse your process. Detail your background so accurately and clearly that the mind is satisfied and can devote itself to the figures." The advice was followed, and it was strange to see how the figures stood out into clearness and reality. The whole

proceed from the contrast to something at rest.

There is no black known to art that can produce in a picture the absolute sense of denseness and lack of light that can be produced by a well-managed grayness. To make a feeling of intense light, subdue it. To try to force the observer to feel is the surest way to lose an effect.

When there are to be several illustrations to an article, one may choose the minor incidents for portrayal; but when there is to be only one, that one should represent the key to the situation; or else the drawing should express in a general manner the ruling idea of the story.

Above all other things, the work of an illustrator should be truthful, or at least it should seem to be. It is often some little characteristic touch in an illustration that gives it its special value as such: the pattern on a piece of lace, for instance; or the soiled finger-marks near the knob of a door; or the knottiness and leathery texture of an old man's hand.

As to securing work, an illustrator who writes or who has friends who write can often introduce his illustrations in that way. Apart from this, perhaps as good a way as any other is to compose a few headbands and tail-pieces, or make a full-page drawing with a good "motif," and submit it to an editor. But we would repeat that it is very important to know the scope of a publication and its general style before proposing to become a contributor to it. Editors are always ready and willing to look at drawings, and are usually keen in detecting the promise that may underlie even such as are unavailable; but

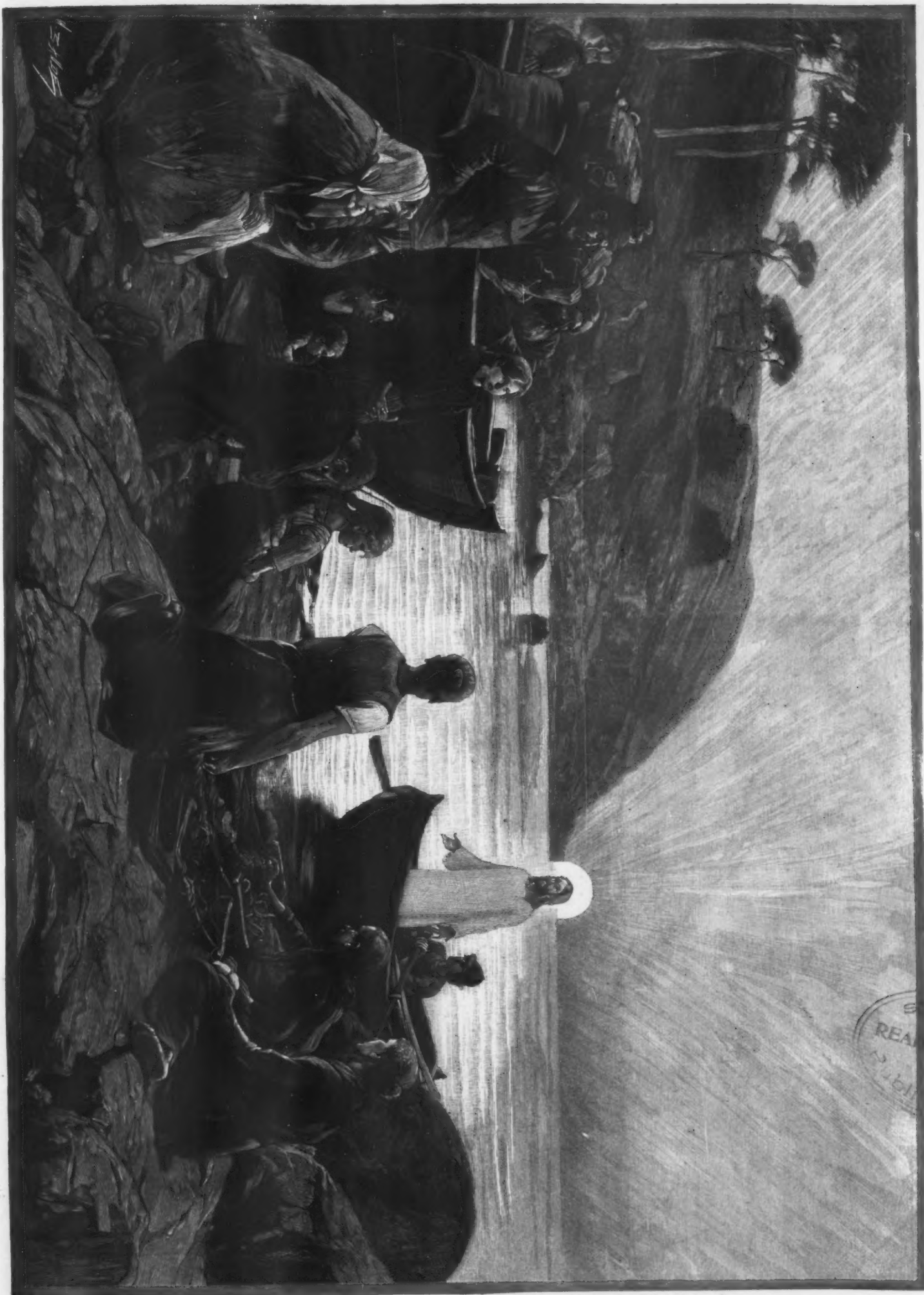
they are, naturally, apt to be prejudiced against persons who take up their time by submitting work of a class of subjects that suggests at once that the visitor has taken



"LION." BY EVERT VAN MUYDEN. FACSIMILE REPRODUCTION OF THE ORIGINAL ETCHING.



"BENGAL TIGER." FACSIMILE REPRODUCTION OF THE ORIGINAL ETCHING BY EVERT VAN MUYDEN.



"CHRIST PREACHING TO THE FISHERMEN." ENGRAVED BY C. BAUDE AFTER THE SWEDISH ARTIST G. DE CÉDERSTROM.

Then he arose and rebuked the winds and the sea; and there was a great calm." (Matthew viii, v. 26.)

ST. LOUIS
READING - ROOM
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no pains to acquaint himself in advance with what the publication would be most likely to need.

THE FRONTISPIECE.

THE original of the engraving by Caspar Netscher which serves as our frontispiece this month is sometimes called "Maid Polishing a Kettle." As an admirable example of that master of genre painting it is justly esteemed as one of the many gems of the Dutch school that hang in the Uffizi Palace. It was painted when he was only twenty-five years old, but at the height of his power. Netscher was born at Heidelberg in 1639, and died at the Hague in 1684. He was at first a pupil of Koster, at Arnhem, but it was Terburg, under whom he studied for some years, who inspired his style.

GUSTAV CEDERSTRÖM.

FREIHERR VON GUSTAV OLAF CEDERSTRÖM, to give him his full name and title, born in Stockholm in 1845, may be called the historical painter to the Swedish Government. His "Death of Charles XII.," which first won him fame, is one of the most popular pictures in Sweden, and is the first of a long series of historical paintings executed by order of the State. Our engraving of his picture, "Christ Preaching to the Fishers," is characteristic of his general style; realistic, to a degree of prosiness; vigorous, firm, and compact, the picture tells its story directly and well, but with more energy than refinement, and with more sturdiness than spirituality.

FRIEDA VOELTER REDMOND.

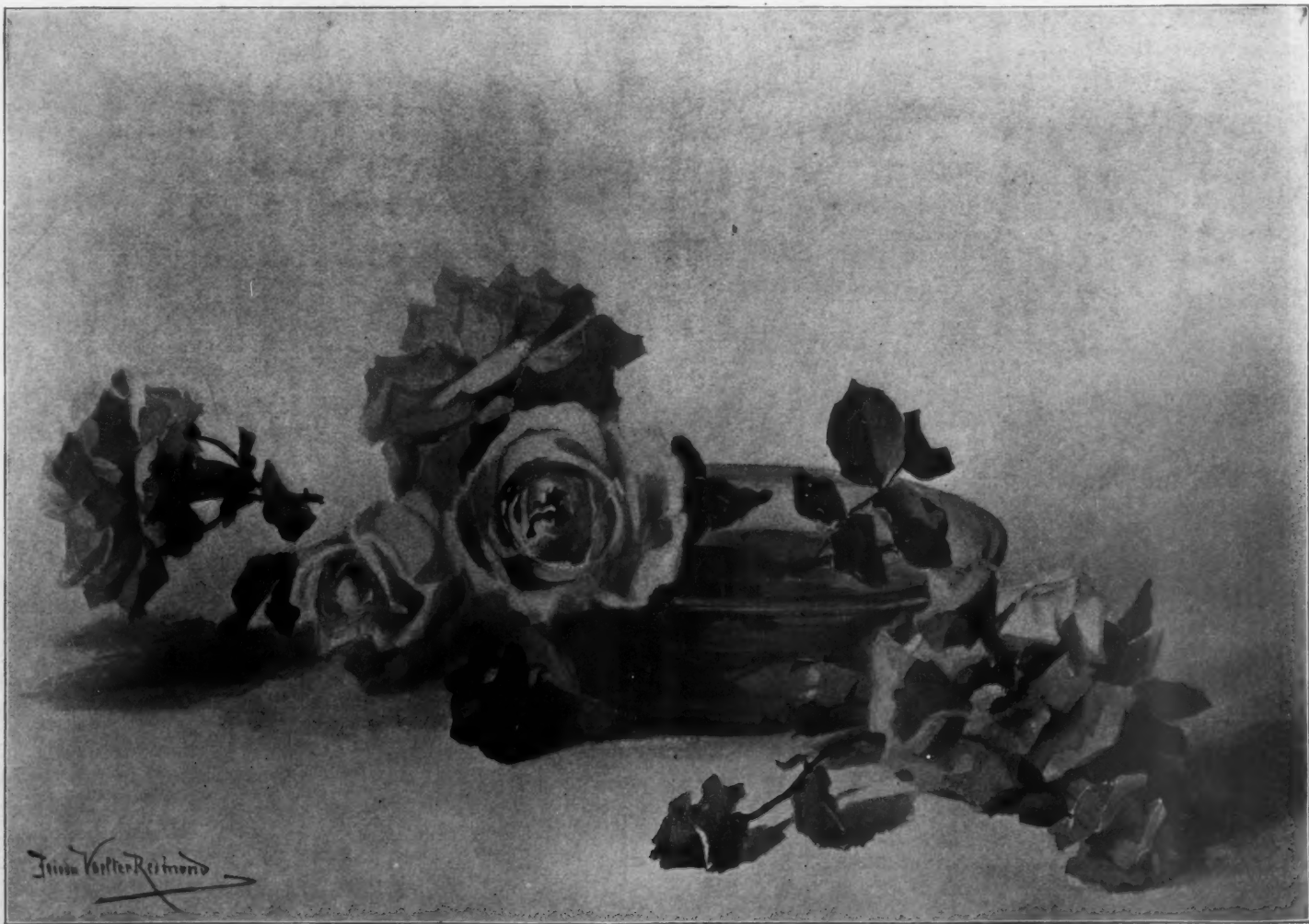
WHILE some painters become so well advertised through their own efforts or those of their friends that the mere mention



MRS. JOHN J. REDMOND, ARTIST.

of their names suggests to the general public the whole side of that branch of art they may happen to represent, there are others,

maybe of greater ability and more modesty, who are comparatively unknown outside the world of artists. The term unknown of course cannot apply literally to any one whose work is as widely circulated through the medium of facsimile reproduction as that of a contributor to *The Art Amateur*—such as that, for instance, of the accomplished lady whose name heads our article; still it is a fact that this is the first notice that has appeared in any American publication of one of the most admirable flower painters of the day. The same thing, by the way, could have been said about that other excellent flower painter and valued contributor to *The Art Amateur*, Mrs. Clara Goodyear, before we availed ourselves of the privilege, a few months ago, of reviewing her work. Perhaps it is not out of place to recall her name in connection with that of the subject of the present notice, for there is much in common not only in the vigorous art of both ladies, but in their personal dignified reserve, which has shielded them from the attentions of the newspaper paragrapher—especially of the ubiquitous reporter of the "newer journalism." It is easy to imagine how the latter would have gloated over the discovery that Frieda Voelter had taught flower painting at the court of Germany, with the princesses of Hohenlohe and of Baden among her pupils, and that at the court of Sweden and Norway she had instructed the Crown Princess. Still, these are interesting facts. It may be added that she was called to teach at the court of St. James, but had to decline the invitation for "private reasons," which it may not be indiscreet to surmise were not wholly unconnected with a contemplated change of name, and of a corresponding change of residence.



"PINK ROSES." A PAINTING IN WATER-COLORS, BY FRIEDA VOELTER REDMOND. THE DISH IS OF GREEN GLASS—THE BACKGROUND IS LIGHT.



STUDY OF STILL-LIFE IN WATER-COLORS. BY FRIEDA VOELTER REDMOND.

THE ROSES ARE PINK; THE JAR IS OF GLAZED GREEN EARTHENWARE; THE PURPLE PLUMS ARE IN A STRAWBERRY BASKET. THE TABLE-COVER IS BROWN; THE BACKGROUND A DARK GRAYISH GREEN.



Although the taste of Mrs. Redmond is for flowers and not figure painting, there are circumstances connected with her career that remind one of her famous countrywoman, Angelica Kauffmann. It is due to her to add at once, though, that she is an infinitely better artist in her specialty than that greatly overrated court favorite of the last century was in hers.

Born at Thun, Switzerland, she became a pupil of the noted flower painter, Teresa Hegg, and while very young had classes of her own, which included several Americans. She also taught at the Art Museum of Berne.

When Mrs. Redmond, about ten years ago, made her first visit to America, she intended to remain but a year or two, but New York has been her home ever since. The summer months she and her husband spend in Europe. On these annual trips she takes with her a chosen little band of pupils, who profit not only by her own tuition, but by the experience and advice of Mr. Redmond, who is well and favorably known as a landscape painter. Mrs. Redmond's art, by the way, is somewhat oddly complemented by that of her husband, not only as to class of subject—he confining himself to landscape and figures, and she herself to flowers and still life—but also to their respective mediums of expression; for while he works mostly in oil colors, she works wholly in water-colors and pastels.

It should be added that Mrs. Redmond has a decided talent for designing which has been applied toward the production of some of the most beautiful American silks that we have seen. Her feeling for color seems to be unerring, and her employment of it is either exquisitely delicate or robustly decorative, as occasion may demand. What is rarer in a modern flower painter is the general excellence of her drawing. While in no way assertive, her careful academic training in this respect must be recognized at once by the discerning critic.

BACKGROUNDS FOR FLOWERS.

It is important in a flower composition that the background should either harmonize with or offer a contrast to the dominant note of color. A bunch of violets, for instance, will look well on a ground of duller violet gray, which is in harmony with it, or on a ground of yellow, which is a contrast. It will do well on brown, which is also in contrast with both the leaves and the flowers, and makes their colors look brighter; but hardly on red, which robs the flowers of their color and makes them look almost gray, while it brings out the green of the leaves more than is necessary. Nevertheless, a little red in a picture in which there is a large mass of violet almost always looks well; but that red becomes then the dominant note, and the violet only an accessory.

"VIOLETS."

MRS. FRIEDA VOELTER REDMOND'S SUGGESTIONS
FOR THE TREATMENT OF HER PICTURE IN
WATER-COLORS.

(See Color Supplement.)

AFTER laying in the drawing of the glass, the vase, and the leaves correctly (in simple, clean light outline), and of the violets as near as possible without going into detail of every little petal, begin with painting the violets. Put in the whole bunch with the lightest shade, thin Rose Madder and Cobalt Blue, and leave the white centres bare wherever you can. Outside of this, however, do not leave many white specks all through the bunch, for there are none, and the high lights in violets are not white but light purple. While this is drying lay in the leaves in the same way, always starting with the lightest tint, which in this case is Cobalt and Yellow Ochre. It is not necessary, however, to lay these in flat—in fact, it is all the better if you blend in the shadows while you work, directly and while wet. The sort of a medium green, between the lightest shade and the darkest shadow, is almost everywhere made of Gamboge and Cobalt, and according to the shade some Indian Yellow or New Blue mixed with it, or some Sap Green. Of course, it is always understood that a number of different shades of green can be made with these different colors, and that it is simply a matter of taking more of the one or the other to make it so. The darkest greens are made with Olive Green, with Antwerp Blue or New Blue added, sometimes also a bit of Rose Madder if the Green be too crude otherwise, or Antwerp Blue and Raw Siena. The violets themselves can now be touched again with the second shade of purple made of the same thing, Rose Madder and Cobalt Blue. Even the third one is made of the same, put over it again with more Rose Madder and less Cobalt, so that it should not dry too cold. For the darkest spots and holes Crimson Lake and New Blue can be substituted. Never under any circumstances use any of the ready-made purples, like Mauve, etc. They are entirely too crude and hard for anything in nature. There is a light touch of green in the centre of the violets, and the small touches of white wherever they were not left out, as they ought to be, can be put on with Chinese White. I should not advise finishing the violets entirely by themselves, but rather to keep working at the whole study more or less all the time, so as to get the values, which is always of the last importance. The gray jar is put in almost in one touch, with the high lights carefully left white, and is done with Neutral Tint, used thin in the light part. A touch of Orange Cadmium in places where it shows some yellow, and the deepest shadows worked into it while wet with strong Neutral Tint and a touch of Raw Siena. The green reflection of the glass is also touched right in with some thin Viridian. The best thing is to wet the jar all over first (with the exception of the high lights), the surface of it being so smooth and shiny and without any texture of any kind that the colors must all blend in together and not be patched after it has dried. As for the glass, the most difficult thing of the whole study, give it first a tone all over, except the gold border, of the thinnest Viridian, except the strong line of white, and the lightest part of it down along the glassy surface. There it is a trifle yellowish, and may have a faint touch of Hooker's Green. Then put on the second tone of light Viridian wherever it is deeper, and in places where it is a trifle grayer mix some Rose Madder with it, always putting one thin tone over the other; the darkest tones are done with Viridian, Rose Madder, and Cobalt Blue, and the stems may have a touch of Olive Green. It is almost impossible to

do it all in transparent colors, the surface of the glass reflecting everything about. Some reflections and high lights may be put on at last with thick White and Viridian, and White and Cadmium. The little gold border has Cadmium, clear Gamboge, Raw and Burnt Siena for the shadows. The foreground is mostly done with thin Neutral Tint, and where the glass reflects, some Viridian blended into it. In places it has some Cobalt, in others Olive Green mixed with the Neutral Tint. The shadows under the leaves and flowers are also done with the same, but stronger. The deepest shadow in the background behind the violets is Neutral Tint and Raw Siena.

CONVENTIONAL ORNAMENT.

In using plant forms as ornament, we require a more exact symmetry than exists in nature. The most formally growing plant never repeats itself exactly line for line on each side of the stem. But the eye takes pleasure in such exact repetition when



VIOLETS. BY E. M. HALLOWELL.

it occurs in art. Nevertheless, we do not advise the young designer to draw one half of his plant and then trace it for the other half. Better rely on the eye and the feeling that everybody naturally has for "balance." Again, in regard to repetition, while a greater degree of regularity than obtains in nature will be agreeable, it should not be the lifeless regularity so easily obtained by mechanical means. On the contrary, where such means must be used, as in printing and stencilling, the designer's effort should be to obviate the resulting monotony as much as possible by introducing a calculated disorder into his "repeat" or by making its boundaries irregular, or by making his pattern so rich and complicated that its repetition cannot be too easily traced. The old designers were not troubled in this way, for their machinery did not work as exactly as ours. They could indulge in bold and obvious "repeats," sure that the hand work or imperfect machine work by which their designs were carried out would introduce a sufficient element of variety. The constant effort of the Greek stone-cutter we were told was to repeat his copy exactly; but no two ones of a Greek moulding are exactly the same. The principle of alternation, shown in the change from upright to horizontal in stem and branch and upright again in the young spray, is subject to the same remarks; the contrast which is implied in this alternance is in nature softened by delicate curves at the points of juncture. These curves are sometimes exaggerated, sometimes omitted in art, according as a bold or a luxuriant effect is desired.



SOME SUGGESTIONS ABOUT PAINTING PANSIES.

WITH the return of Spring comes the usual batch of requests for assistance in painting that seemingly most popular of all flowers—the pansy. What better thing can we suggest to these inquirers than that they study the flowers themselves, in connection, perhaps, with some of The Art Amateur color studies of pansies, which to the beginner no doubt will be very useful in indicating the proper direction of the strokes of the brush. The sheet comprising a variety of sprays and little bunches of pansies will be more suggestive than the actual compositions or pictures. Some of the practical hints to the amateur oil painter which the artist, Miss Thum, originally sent us with these studies will bear repetition now, somewhat condensed.

The shadows express the form of the flower even more than the outline does, and so they must be carefully indicated as to intensity and color. They seem to jest with the beginner, and hide and mock him in a very elfish way. Have you not seen many a pansy painted that was only a fair representation of a pressed pansy, because the painter of it occupied himself solely with the purple spots and the yellow splashes, and did not notice in the abruptness of these changes that the yellow petal curved softly out of sight, or that the purple petal advanced some of its sombre folds into prominence?

A pansy of great simplicity is all purple. The upper large petals are of a lighter tint than the lower three, so where the light strikes that uplifted one it is of a light lilac color. Rose Madder and Permanent Blue, with white, may be the colors employed. In the shadows here no reflected tint from any surrounding object seems able to modify the strong, deep purple of its natural color; so we will paint it with the blue and red just mentioned without the white. We will put it on thickly, but if even then it will not grow dark enough, we will add a little black. One of the greatest charms of a dark purple pansy is its velvety texture. How is this made apparent to the eye? You see, on looking at the purple petal, that where it turns or bends there is a faint whitish bloom. It is whitest on the most prominent point, and fades gradually into the purple darkness of the local color. Imitate this with an oil-thinned skim of white paint dragged lightly over the purple color you have already painted. Do not let it mix with the purple, and do not have too much of it. The green of the sepal shows under the petals of this pansy as a small green spot.

Another all purple pansy shows us only its back. Here the flower does not care to waste velvet effects on the underside, and so the shadows do not swallow up the light so completely as in the front-faced view. The color is less vivid, the shadows are dark, and the lights higher, but none of them have the rich depths and lights seen in the pansy that faces us. The sepals of this and of a closed blossom near it, and the leaves connected with the closed blossom, are painted with the Zinobee Greens, and white, yellow and brown added to the shadows. The tender green stalk of the pansy is smooth and glistening; so note where the high light strikes it.

EXPRESSION IN ANIMALS: THE DOG.



A LARGE part of expression, particularly in the lower animals, is due to habits that have become associated, so that one act almost necessitates another. This is seen very plainly in dogs. It must have been noticed by every one who has studied their movements that nose, eyes, and ears move together, and that when the animal is at all attentive, although the object makes no noise and has no distinguishing smell, the nostrils twitch and the ears are raised, while the eyes and head follow its movements.

In five out of the six illustrations on this page it will be seen that the ears are raised, although in only one is there any apparent source of noise. It is only the wet and shivering animal, too miserable for the moment to attend to anything, that keeps his ears lowered. The reason of this peculiarity, which is a very important one to remember, is that in the dog the senses of smelling and hearing are developed much more nearly on a level with the sense of sight than is the case with us. The animal has become habituated to using all three senses together, and each organ puts itself in a state of attention even when there is nothing in especial for it to attend to. The famished street cur which is devouring his meat, and is entirely absorbed in the act, has his ears cocked as much as the bull-dog, which is evidently listening. In man the opposite case is more notable; for he instinctively turns his eyes in the direction of any sound to which he wishes to listen, the result of a long dependence on the eye as the main source of information.

Another movement that is generally associated with a state of attention is the raising of one of the forelegs, as is seen in two of the Italian grayhounds in our illustrations. In each of these it now merely signifies that the dog is interested in what is going on. The same movement may be observed in cats and all animals of the cat tribe, but only when there is a practical purpose for



it; as when the animal is advancing cautiously on its prey. A curious instance is mentioned by Darwin of a dog which, when pleased, and not permitted to lick his owner's hand, licked the air instead. But this was an individual case and not a general habit.

The movements of the tail, as everybody knows, are very expressive in the dog. It is raised in anger and defiance, and at the

same time the long hair of the neck and shoulders bristles up, adding to the apparent



size and strength of the animal, and serving to cower his opponent. On the contrary, the tail is lowered and drawn close to the body between the legs when the dog, so to speak, retires into himself, when he is occupied with some internal pain or pleasure, or apprehension of the like. In such cases the whole body is drawn together; and this is expressive of what might be taken to be quite contrary states, for instance, in the dog at the top of the page, absorbed in his meal, and in that at the bottom, equally absorbed in the sensation of cold which he feels. The fighting state is shown in the two pictures, in the first of which a mongrel dog is getting ready to attack another, and in the second has thrown himself upon the enemy and fastened his teeth in the flesh of the neck.

The expression of affection is very well known and easily understood. The dog desires and expects to be caressed. Accord-



ingly he puts himself into a proper posture, lowering his body, raising his head, and moving forward with a flexuous motion to bring all parts of his back in succession under the caressing hand. When in high spirits, or much excited, the elevator muscles generally are put in action; both head and tail are raised, and the dog walks with a high step. In the contrary case the depressor muscles act, and head, ears, and tail droop, and the animal seems to make himself small. In fighting and snarling the upper lip is drawn back to bare the teeth; but if mischief is not really meant, it is so on one side only—namely, that turned toward the enemy. The opposite of the proper fighting attitude is often seen when dogs play with one another or with their master. Then, full confidence is shown by rolling on the back, with legs loosely bent. It is safe to put your hand in the mouth of a dog who does this; for if he were not in a very friendly frame of mind he would not put himself so completely at your mercy.

Dogs sometimes smile, or come as near to

it as they can. The lips are drawn back and the nostrils are drawn upward; and this action is usually followed by a short bark, which in such cases seems very much like laughter.

The little grayhound in the central picture has his ears raised and thrown back and his tail tucked between his legs. The attack which is going on near him has made him apprehensive, and he acts as if he were running away from a more powerful dog; the ears are thrown back the better to hear the approach of the pursuer; the tail is drawn in to be out of his reach. The same action



is frequently exhibited when the dog is merely running in sport.

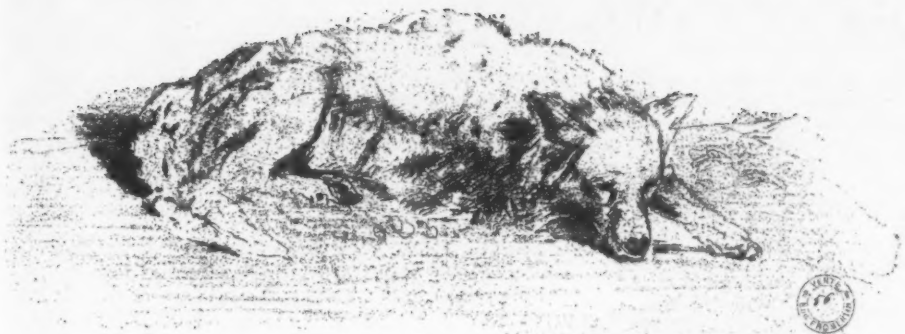
Some animals allied to the dog, as wolves, jackals, and foxes, show a few of these expressive movements, but not nearly so plainly as the dog, who doubtless owes his much greater ability to express his feelings to his long association with man, who must have early learned to understand them and responded to their indications. Still almost all are movements which were originally useful in themselves, though most are now of use only as a sort of gesture language of the emotions. ROGER RIORDAN.

"How long should one allow for the drying of a picture in oil colors?" a correspondent asks.

A well-known painter says: "For a lightly laid-in picture, twenty-four hours; for a very heavily impasted one, at least four days, and if possible a week. This is with the understanding that no dryers are used in the painting. All dryers are to be avoided, if possible, as the best of them produce an unnatural action of the pigments in drying. No raw picture should be varnished. A little French retouching varnish will bring the dead color out sufficiently. When the picture is a year old it may be permanently varnished; if you can make up your mind to wait two years to give it



its dress suit, it will be all the better for the picture."

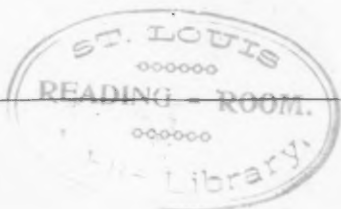


DOG STUDIES
BY
FRENCH PAINTERS.

I.—CRAYON DRAWING.
BY EUGENE FROMENTIN.

II.—WOOD ENGRAVING.
BY MÉAULLE, AFTER
PENCIL DRAWINGS BY
HENRI REGNAULT.

III.—PEN DRAWINGS. BY
O. T. DE PENNE.



CHINA PAINTING.

MRS. LEONARD'S TALKS TO HER PUPILS.

THE NARCISSUS.

FOR brush practice let us choose the narcissus next. At this season of the year you can study it from nature. You will note the creamy white of the petals and the yellow calyx, which seems to be fluted and edged with a line of red. The narcissus lends itself admirably to decoration, the lines are so graceful and at the same time strong and effective. The flowers look exquisitely delicate and fresh against a soft green background, and relieved against dark green or gold, with the flowers outlined in black, the effect is very rich. Be careful not to use too many of the flowers in any decoration. Two or three blossoms, with their long stems loosely disposed, will look much better than a bunch of six or seven. Study the Japanese treatment of these flowers, and you will understand better what I mean.

In painting the large white petals, reserve for the high lights the untouched white of the china. Put in the shadows with Brown Green and a touch of Moss Green V. Vary the tone by adding a little Mixing Yellow and sometimes a little Yellow Brown. Do not paint each petal exactly like the other. The centres being a delicate yellow, use for them Mixing Yellow and occasionally a touch of Silver Yellow. Put in the little fluted edge with Violet-of-Iron and Deep Red Brown. The immediate centre must be made a little darker with Yellow Brown—just sharp, little touches. On the stem, about two inches from the blossom, you will find an extra brown covering, something like a little, ragged hood—a delightfully decorative characteristic. Use for it Yellow Brown (pale), shaded with Violet-of-Iron and Yellow Brown. Paint the stems with Moss Green V and Brown Green. For the leaves you will need the same colors, with additional touches of Dark Green No. 7. Sometimes a little Night Green may be added to give a bluer tone. These flowers, without loss of effect, may be used very small in connection with the prevalent Rococo scroll and medallion style of decoration. Study them closely, and you will find in them great possibilities. Do not be satisfied by merely painting a spray or so of the flowers, but work them into a design. An exceedingly rich treatment would be to make them entirely in raised paste, to be afterward covered solidly with gold, and relieved against a dark maroon background.

JONQUILS.

These also are decorative flowers. In using them for tall vases, the stems may be inclined gracefully around the vase without distorting their natural growth. We must not draw the stem perpendicular with the vase, but incline it a little. The blossoms must be distributed over the surface where the spots of color will show to the best advantage. Like narcissi, jonquils are not good in decoration when massed. Be satisfied with two or three well drawn and well placed. The bell-shaped part of the flower is painted with Mixing Yellow-shaded with

Silver Yellow. Keep the yellows light and transparent. The outer leaves are put in with Silver Yellow (pale) and occasional touches of Brown Green No. 6 and Yellow Brown. You will find on the stems the same little, ragged, shrivelled hood-like covering that we noticed in the narcissus. Use for it Yellow Brown shaded with a

dark green with the flowers drawn sharply against it, the long stems and leaves twisting about the base and the blossoms coming onto a band of rich gold. Jonquils also look well against an Oriental Yellow background, especially if outlined with black, which would impart to them a semi-conventional treatment.

Avoid using much Orange Yellow; it has a heavy, opaque character quite contrary to that of Mixing or Silver Yellow. The latter fires with a beautiful glaze—a very essential thing in china painting. Silver Yellow is best for tinting.

AZALEAS.

These flowers always recall to me the work from the Royal Berlin Factory, where some decorators treat them with remarkable skill. You will find it well worth while to study the productions of this factory.

The petals of the azalea are large and usually white, with pink or red spots on them; the stamens are numerous and long, shooting up from the centre like the sprays of a fountain. They may be shaded with Brown Green No. 6 and Yellow Brown. Leave the white china clear for the high lights. For the stamens use Brown Green, Yellow Brown, and put the tips in with Deep Red Brown. A little touch of Deep Red Brown on the petals will give them a warmer effect.

If you carry out the idea of a Royal Berlin decoration, surround the azaleas—using only one or two together—with shadowy blossoms, sometimes daisies, sometimes fine petal blossoms, all enveloped, as it were, in atmospheric mist. These blossoms should be only an accessory to the principal decoration, and be used only to bring out and enhance the beauty of the azaleas themselves. You will find the rich browns and reds of the Royal Berlin particularly adaptable to the representation of the small decorative blossoms surrounding the azaleas.

To make the decoration more complete, Rococo scroll work of raised paste should be also used. Such semi-conventional treatments are very charming; for while they permit you to work directly from nature, yet by the balancing of your color, the arranging of your flowers to conform to the shape you are decorating, and introducing scrolls or touches of enamel by way of ornament, you save your work from being too realistic.

Remember that in ceramic painting you cannot be too neat. Decorated china is intended to be handled, rather than looked at from a distance.

The flowers that we have been talking about should be painted with a square shader No. 5. Balsam of Copaiba is the best medium, because you must keep the color open a little longer than when you are painting small flowers.

Learn to make each stroke or sweep of the brush tell, but there must not be any streaks or marks after it. Only practice will help you, and as you proceed you will be able to do more and more for the first firing. Keep your eyes open, and you will find suggestions for decoration in every flower. Try to

utilize them in design, but have them drawn on paper before you transfer them to the china. In this way it will not take long for you to produce something original and good.

ANNA B. LEONARD.



CUPID PANEL DECORATIONS. BY F. WIDNMANN.

(FIFTH OF THE SERIES BEGUN LAST MONTH.)



CUPID PANEL DECORATIONS. BY F. WIDNMANN.

(SIXTH AND LAST OF THE SERIES BEGUN LAST MONTH.)

little Brown 4 and sometimes Violet-of-Iron. The leaves are long and narrow and follow the stems closely.

The new Doulton decorations with jonquils are very charming, and I advise you to study them. The flowers are disposed against clouded backgrounds of greenish gray with occasional turquoise effects. These

decorations are in underglaze, but do not mind that; for even so, there is much to be learned from them after you have studied the flower from nature. A tall flower-holder would look charming with a ground of

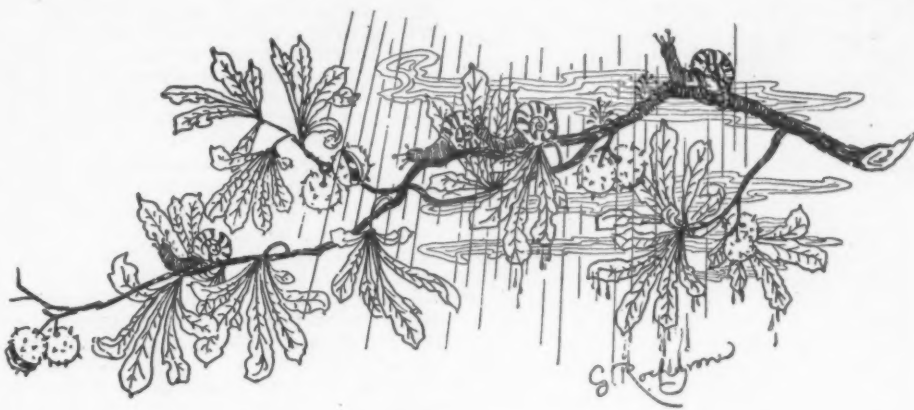
FIGURE PAINTING.

SUGGESTIONS FOR THE TREATMENT OF THE SET OF MUSICAL CUPID MEDALLIONS.

BY C. E. BRADY.

THE two medallion designs of musical cupids we give this month complete the set of six, four having been given in the preceding number of *The Art Amateur*. These beautiful designs may be treated in various ways. For the first suggestion we take the boy with the triangle, though any of the others might be similarly treated. For the flesh tint use a scant third of Carnation 2 and two thirds Ivory Yellow, and make a gray with Brunswick Black and a very little English or German Rose, neutralized with Yellow Brown. Lay in the figure with the flesh tint and model with gray, while the color is wet, using lavender enough to keep it open. Notice that nearly the whole figure is gray or half tint. And although the highest light seems to come quite to the outlines on the right side, there should be a little gray worked in on that side to round up the figure; and also, while the light seems quite as strong on the left arm as on the right shoulder, it must be grayer, in order to bring the shoulder forward. Strengthen the shadows with a warmer color, carefully stippled on after the work has been dried, on no account disturbing the first coat. Preserve the reflected light down the shadow side, and warm it up with a very faint touch of Yellow Brown. Use more Carnation and a little Brown 108 in the strong touches. The cheeks, lips, the tips of the elbows, and the toes need to be warmed up very slightly with Carnation. A warm touch in the nostril and parting of the lips will indicate those features sufficiently. Guard against getting the eyes too strong; the slightest touch of color will suggest blue eyes or brown. The lines defining the lids should be warm, and the brow needs only a stronger touch of warm gray. In like manner the hair, having been put in with Pearl Gray and Yellow Brown, or Ivory Yellow and Black, modelled up delicately with Brown 17 or Finishing Brown, with a few touches of Brown 108 to make the strongest shadows, will give ash blond or golden, or dark brown, according to the way the colors are managed. Pearl Gray and Brown 17 will make the trunks of trees. As the foliage is nearly all in shadow, only a few leaves will show brighter than a gray green. The flowers also will be mostly in subdued tones and the whole subordinate to the figure.

Instead of painting these designs in colors, a dainty effect may be produced by the following treatment: After making a very delicate drawing of the whole, tint it with Light Coffee or Turtle Dove Gray. Remove the color entirely from the figure and drapery, and mostly from the other parts. Fill in with a coat of Ivory Yellow while the whole is wet, so that the edges may be kept soft. On no account must this be strong enough to cause it to fire up yellow, but sufficient only to imitate the soft light in an ivory carving. Then model the figure up with gray, using warm brown in the shadows. The accessories should partake more of the color of the background, and the drapery might have a very slight indication of color, but only a suggestion, and in harmony with the ivory tones of the rest. It will need two fires to bring this up properly. At the second, after giving the background a thin coat of color to work on, stipple the whole with delicate touches in the same manner as a face is worked. It gives more atmosphere than the flat tint of the pad, and as it is also necessary to indicate shadows cast by the raised parts which would break the flat tinting, it is proper to keep the whole of one texture. The object



CHESTNUT FOLIAGE, IN JAPANESE STYLE, BY G. ROCHEGROSSE.

is not to imitate an ivory carving, as that would require certain effects that could only be produced by shading a model, but to make a monochrome suggested by it. Daintiness must characterize the whole, but some sharp touches are needed to give vigor and decision.

Very pretty variations can be made of this scheme. Persons having rare old cameos can follow out the soft colors of shells and semi-precious stones used for this purpose. An easier way is to make them a delicate monochrome of any color, such as the new Delft Green (a lovely tint), Brown 17, Chestnut Brown, Violet-of-Iron, or Deep Red Brown. Violet and blues can also be managed by keeping them down with pearl gray. In fact, pearl and warm grays should be used with all these colors, to soften and glaze them.

We may now consider the settings, a subject that admits of almost unlimited elabora-

tion, so that lightness and daintiness be preserved. If painted in flesh tints with light clouded backgrounds they might well be used on a plate of underglaze blue, that has the whole surface, except a small circle in the centre, tinted. This could be bordered with a band of flat gold, outlined with tiny dots of raising, and chased with the burnisher in a simple design. Or the band could be filled with a row of pearls (white enamel) set in raised gold, with a not too heavy ornament of gold and enamels on the blue border. In other cases with tinted borders of some light and harmonizing color, and perhaps a pretty ornament in the ware, to relieve the edge. The gold work could be kept around the design after the manner of a little frame, more or less elaborate. Mountings for miniatures give good suggestions. This for plates, which seems the first use for them, as it allows the whole set to be seen together.

THE "DELFT GREEN" SUPPLEMENT.

THE plaque design of "Washington's Headquarters," by Mr. Charles Volkmar, of course need not be treated in monochrome, although the new "Delft Green" is very inviting for that purpose. A color scheme for underglaze, suggested by the artist himself, is: pink for the centre (the house and landscape), greenish orange for the border, and gold bands.

Our contributor, Miss C. E. Brady, is charmed with the handling; she says: "It should be followed as a guide in the treatment of all similar subjects. I wish to call particular attention to the manner of its execution. It is to this that it owes its charm, for a proper handling may invest the most commonplace object with an interest that the clumsy brush loses for one far more picturesque. Note with what care all details are given—not in mechanical lines, but in most playful and delicate touches, not one of which is unnecessary. Mark the breadth of light and shade, in flat, clean washes, with such afterwork as the shadows behind the fence in simple tints only. We have here, in fact, a pen sketch slightly washed with water-color, and there is no reason why the same artistic treatment should not be followed in the painting on china. If the reader cannot use the pen delicately enough, let him substitute the brush, but let him carry out the same idea. It would be much easier to leave the tinting of the whole plate for a second fire; but if it be necessary to do it for one, let the sketch be made with as few and delicate lines as possible. Tint the plate, dry it thoroughly, then lay in the broad shadows without disturbing the color under. Afterward put in the lines and then such stronger touches as may be necessary."



NATIVE JAPANESE TREATMENT OF FOLIAGE (PEACH BLOSSOMS.)

BOTANICAL HINTS FOR PAINTERS.

In painting flowers, as well as other subjects, it is not always that which is the most interesting from the usual point of view that best repays the painter. As a rule, the fashionable florists' flowers are to be avoided. They have little vitality, fade quickly, and, even when fresh cut, are apt to have a sickly look, being rather heaps of petals than flowers. This is owing to the practice of forcing production, and of sacrificing the health of the plant in order to get the largest possible number of flowers from it in the season. The painter wants good, healthy, well-grown flowers with plenty of foliage to set them off, and if he intends to make a specialty of flower-painting, he will do well to select strong plants and care for them himself.

The flower painter should know a little botany, just as the figure painter should know a little anatomy, if only enough to distinguish readily the more important parts and to avoid being puzzled by the strange appearances which they sometimes take on. From root to flower each part of a plant is to be studied. It should be noted, in the first place, that all plants are double; that from a point of union at or near the ground the roots radiate downward and the branches or leaves upward. In addition to this, there is a right and left symmetry or balance, as in the case of animals, though not nearly so marked. This last is due to gravity; and it will often be remarked that the plant or tree after nearly losing its balance by branching in one direction ensures its equilibrium and relieves the strain on the roots by branching just as far on the opposite side.

The stems of plants take various names, according to the way in which they act toward gravity. The stem of a plant which grows upright is called "erect"; if it trains along the ground, like wintergreen, it is called "procumbent"; "ramping" when it climbs, like ivy; "clasping" when it attaches itself to its support by tendrils, like the vine; and "twining" when it winds around its support, like the morning-glory or the hop.

Of leaves there are many different kinds, which the student will soon learn to distinguish at sight by what an artist would call their "character." But mistakes as to this character will be less likely to occur if he notes that it depends chiefly upon two matters. One is the "venation" of the leaf; that is to say, the arrangement of the veins or nerves that run through and support its softer parts; and the other is the way in which it is attached to the stem. If it has a long leaf-stalk, or "petiole," it is "petiolated." If it starts direct from the stalk itself, it is "sessile," or "seated." Leaves are "compound" when from a common leaf stalk others spring, as in the case of the alanthus. Frequently it happens that simple leaves look very much like these; but the single leaflet cannot in these cases be pulled apart from the central leaf stalk without tearing it. Such leaves as that of the chestnut, which are among those that look compound but are simple, are called "palmate," because they present something of the appearance of a hand with the fingers open. The commonest type of venation shown in such leaves, as those of the rose, the elm, the beech, is "feather-veined." All grasses, including the grain-producing sorts and the bamboo, are "parallel-veined." When there is a network of fine veins, as in the ranunculus, the leaf is "net-veined." There are often small leaflets attached to the base of the leaf-stalk, as in the rose. These are called "stipules." And there are leaf-like appendages to some flowers without any distinct venation, which are called "bracts."

A flower is usually a good deal more com-

plex than people who have not given any particular study to it suppose it to be. To the landscape painter it is only a dot of blue, or red, or yellow that enlivens the green of his foreground. But to the flower painter it is a beautiful piece of organic form, deserving to be studied in detail and with attention. Again, there are flowers which the botanist recognizes as such, although they are nothing but little bunches of yellow or greenish threads, but which have little or no attraction for the flower painter. It is well for him to know, however, that these little threads are among the essential parts of every flower. Those with little brownish or yellow heads attached are the "stamens." The heads are the "anthers," and contain the "pollen," the fine, dust-like substance which fertilizes the seed-vessel. Among the stamens usually stands the "pistil," with a flat, viscous head, which catches the pollen as it falls from the anthers. The pistil, though very small, is a hollow tube opening into the "ovary" or seed-vessel, at the base of the flower, and which, ripening, becomes the fruit. The colored leaves, called "petals," surrounding these organs, are not essential to the flower. They serve only to protect these essential parts and to attract insects, which carry the pollen from plant to plant. Wherever the little yellow threads show, therefore, between the petals, they ought to be indicated, not only because they look pretty, as they often do, but because of their importance. The whole flower, including the petals, which, taken together, are called the "corolla," is most commonly seated in a little greenish cup called the "calyx." Sometimes it happens that the calyx is not green, but brightly colored, as in the fuchsia, and sometimes it is hard to distinguish it from the corolla, as in all lilies.

THE SUPPLEMENT DESIGNS.

CHINA AND GLASS DECORATION.

Dinner Plate, No. 1780.—This raised paste and jewel decoration is by Miss Anna M. Thomas, one of the most accomplished pupils of our valued contributor, Mrs. Anna B. Leonard. It would be especially rich over blue underglaze, in the manner suggested in *The Art Amateur* last month; but it is very chaste over the plain white china or a delicate tint. Follow *exactly* the dark lines and ornaments in solid paste, leaving the lighter parts of the ornaments (which are outlined in paste lines) for the flat gold. The circles which are surrounded by paste dots are intended for settings of jewels or little drops of enamel. A band of flat gold covers the design of paste and entire space between the two inner circles of paste dots or beading. It is very necessary to have that band of plain gold very smooth and the circles quite perfect; otherwise the plate will at once look amateurish. There is a row of paste dots on the outer edge of plate, which must be covered with a *line* of gold, instead of each dot being covered separately.

The Jelly Dish, No. 1783.—For glass-painting the peach blossoms should be done in pink enamel. They should be shaded after the first firing with Rose Purple, transparent color. The calyxes and stems should be done in brown enamel, and the stamens in the centres should be raised in enamel, worked over with Rose Purple.

The Peach Blossoms (for China Painting).—Make one or two of the most prominent blossoms in each group with yellow Carmine, the others with Rose Pompadour, and model up with a gray of Carmine and Apple Green. The stamens are Deep Purple tipped with pale yellow. Cut out tiny dots with the scraper and fill in with Mixing Yellow. For the calyx use Deep Purple and Violet-of-Iron, and for the stems the same, with an occasional touch of green along one side; keep the whole delicate. If the bowl be tinted Light Coffee at the top into Chestnut Brown at the bottom, and inside Trenton Ivory, it would harmonize well. Finish with a gold band, top and bottom.

The Corner Piece (No. 1784).—The large dots in

the ornament are for enamels, for which a setting must be made with tiny dots of raising, to be gilded in a line. The bars of the lattice are made with fine and even lines of raising, and the dots of either enamel or raised gold. The flower sprays may be outlined with raised gold and filled in with color, the leaves and stems of gold, or made entirely with color. A pretty effect would be given by tinting the corner panel with the same color, and making the lattice with lines of white enamel. C. E. B.

The Pansy Decorations (No. 1787).—The flowers that served as models for the design were found growing in an old-fashioned garden, in Northern Connecticut, half hidden by ribbon grass and asters. Their little heads peeped up to the sun from long, fragile stems, and seemed like little relics of the long ago, when their royal ancestors bloomed on the same spot.

The little pansies are more dainty than the larger flowers. The three leaves forming the face are of a creamy white, with a little orange, and the dashes of deep purple form the expression. The back leaves seem like bits of purple velvet.

They spring from the seeds of the larger pansies, and in their neglected state the flowers become smaller each season. The little pansies from which I sketched seemed inclined to curl up and wither as soon as they commenced to pose. The little things seemed to me just suited to nestle among rococo scrolls.

The design was painted with apple green border, delicately tinted, and gold scrolls, the tips of some of the scrolls slightly raised with paste.

The colors of flowers—three front leaves—ivory yellow, with gray shadows, a touch of orange in the centres, with shadows like velvet, made with reddish brown.

The touches of darks and the back leaves are ruby purple and mazarin blue, put on with clear, strong strokes, letting the brush blend the colors. Especially in painting the dark leaves, I advise a brush full of the two colors; the blending of the two on the china will give the character of the leaves if the stroke be made deftly.

The leaves are moss green, shaded with olive green and blue.

Another scheme of color for this design is a "dusted" border of golden lilac, with flat gold scrolls, tipped and accented by white enamels, the purples of the flowers to be of golden lilac and ruby purple. A coalport green background, laid with the powder color, is also effective, with the pansies.

FANNY ROWELL PRIESTMAN.

THE EMBROIDERY DESIGN.

The Floral Decoration (No. 1789).—Careful examination of the complete design, which is shown reduced, will suggest various ways in which it may be utilized. As it stands, it will serve admirably, when enlarged to the full size, for a small single panel suitable for a fire screen. By merely dispensing with the sprays on each side at the top, a complete square remains for a sofa cushion or table centre. By doubling the design so that the main stalks meet in the middle, one gets a good table scarf of medium size. With a little ingenuity, a repeat design of any length can be secured. The best way to manage this, is by leaving out the top sprays until a sufficient length is reached, then adding them at each end for a finish. By this method also a good border can be obtained, by taking half the width of the complete design, just as it appears in the supplement.

The design in its reduced form will work out charmingly for many trifles, such as a square for a pincushion, for doilies, or for as mall sachet. Doubled in its entirety, it is about the right size for a glove-case. It would serve equally well with a little adaptation for blotters, expanding photograph cases, or for a small lamp screen.

The methods of working can be varied according to the purpose in view. The simplest way is to outline the whole thing in stem stitch in two or three shades of the same color, making only the dots in satin stitch. The richest effect will be gained by carrying out the entire design in solid embroidery with long and short stitch. This again can be modified by filling the leaves only with open stitches, as in lace work, making the blossoms solid. This is a good plan, provided the filling stitches selected give the feeling of veining each leaf; otherwise the character of the design would be lost.

Spangles may be introduced for the dots with excellent effect with gold cord for the stems, if not on a washing material. Otherwise French knots come in well, especially on the reduced design. The best kind of silk for the large design is Roman floss, for the small one filo-floss. If the coloring is to be other than monochrome, it would be well to have that of the foliage in autumn tints, to avoid the monotony of only green leaves. EMMA HAYWOOD.

THE HOUSE.

THE BATH AND THE BATH-ROOM.

BY ROBERT JARVIS.

(CONCLUDED.)

IN good modern houses the bath-room serves for no other purpose than that of bathing. This rule should be universally observed. It is ordinarily a narrow room opening off the stair-landing, containing a stationary bath and wash-stand and a chair or two. It is too commonly connected with the room next it by a door between the two. Whatever convenience this may be to the occupant of that room is more than counter-balanced by annoyances, which will be readily imagined. The room is lighted and ventilated through a room, opposite the door. The door is usually closed, consequently the window should usually be left open. Curtains are out of place in a bath-room, and for that and other reasons which we will bring up later the use of ground or stained glass is to be recommended.

Our plumbing arrangements make it necessary that the bath and wash-stand shall be fixtures. As made by our manufacturers they are badly shaped, and the lead pipes with the rough holes made in the floor for their passage are unsightly. They are, on that account, almost always masked by a wooden erection, reaching from the floor to the edge of the tub and basin and extending along one side of the room. Every householder is familiar with the annoyance and waste of time which this permanent screen causes whenever the pipes get out of order. It forms, too, a safe harbor for rats and mice, and a receptacle for dust such as should not be permitted in any part of a house. The worst of these troubles can be obviated by putting up the wooden base in panels firmly screwed to a strong framework, which latter can be permanently attached to the joists of the flooring. In this way, by merely taking out a few screws the whole of the partition can be taken away in a few moments, exposing at once whatever it may be necessary to attend to. This plan will also leave no excuse for the plumber to make a job for the carpenter, nor for the latter to reciprocate. The panelling, which may be seen in this situation in a few old houses, may be ornamented with handsome mouldings, and should preferably be painted with enamel paint, which may be had in all colors. If enamelled wood-work is adopted, it may be used for the high dado which every bath-room should have. Light tones are the most suitable. Walnut is the wood actually in commonest use. Its dark color makes its undesirable, but its cheapness seduces the builder. It will be found in every way a good plan to lighten its effect by attaching to it panels of painted tiles. They may be had painted either with conventional patterns or with pictorial subjects, and may be attached to the wood-work with copper nails driven in at the corners, and the whole panel further secured by a slight wooden moulding lapping over its edges. We would suggest a preponderance of warm tones, as, unless great care is taken in selection and toning, blues do not look well with black walnut.

Where there is no dado, or but a low one, the wall should be lined up to six or seven feet in height with enamelled tiles. Plain cream-colored tiles of about six inches square are most used; but there is here a fine field for the amateur in decorating a large surface. The fine old Persian patterns in cobalt, turquoise, emerald green, and dark purple on a grayish ground, of which we have given many examples in *The Art Amateur*, will be very suitable. Or

one may imitate a set of quaint Dutch tiles; or with the aid of triangular and pentagonal pieces build up a many-toned Moorish geometrical pattern. Small tiles of many forms and colors, well suited for this last kind of decoration, may be got from importers of Spanish goods. A job of this sort must be set in cement by a practised workman. If one is building or refinishing a house Philadelphia enamelled bricks may be used for the dado or for the entire wall.

The cheapest plan, though, is to give the

proper here even when it is not attempted in other rooms.

Whether the floor be of hard wood or of tiles, it should be covered with a rug or with a carpet loosely laid. A cheap Japanese rug in gray, blue or brown will be found a desirable substitute for a carpet. We believe that every bath-room should have a large mirror in the angle of the wall next the window. This, with a chair or two, and, if there is space, a sofa, will be all the movable furniture required.

We have written of the bath-room under ordinary conditions. People of wealth who can afford to pay trained servants, and many of them, will prefer to dispense with "modern improvements" and take their bath in a movable bath-tub filled and emptied by hand. These movable tubs are sometimes exquisite works of art. The late Mrs. Mary Morgan is said to have had one of solid silver. In the W. K. Vanderbilt mansion there is a wonderful bath-room completely lined with mirrors, half concealed by painted vines and garlands. This was arranged for the lady of the house. Mr. Vanderbilt has for his own use a hardly less sumptuous bath-room, his fancy being to go down several steps into the water. Another New York gentleman has his bath-room windows of large sheets of Mexican onyx. When luxury is carried to this point all rules cease. With plenty of care and attention there is no reason why the bath-room should not be made as charming and attractive as the boudoir. Such, indeed, is that of Mrs. Yerkes, her bath being fitted with an upholstered cover, which forms a divan when the bath is not in use.



A FRENCH ARMCHAIR BATH. TIME OF LOUIS XV.
AFTER A DRAWING BY BOUCHER JUNIOR.

lower surface of the wall two or three coats of enamel paint. It can be put on over kalsomining or distemper, as well as on the bare plaster or bricks. An excellent effect is obtained by painting the upper part of the walls and ceiling in distemper, say in pale blue, and the lower walls in cream-tinted enamel paint. A bold scroll stencilled on with the enamel over the distemper will make an admirable frieze, its glossy surface contrasting well with the mat surface of the distemper. Other tones may be introduced for the sake of variety, but it is advisable to keep to very pale ones.

We have said that stained glass is particularly in place in bath-room windows. We mean, of course, the varieties, now happily becoming more fashionable, in which very strong color is eschewed. Clear American antique glass, absolutely translucent but not transparent because of its irregular thickness and texture, should form the ground of the design. A border or strap-work pattern in yellowish and turquoise opalescent glass and a narrow outer border of ruby glass, not more than half an inch wide, should be all the color permitted in the design. Such a window will cost from five to ten dollars a square foot. In default of stained glass nothing is more suitable than ordinary ground glass of some simple regular pattern; but it should be remembered that the room is the only one in the house in which movable decorations are not used, and the one in which permanent decorations are most appropriate were it only because it is comparatively seldom entered. A certain richness of permanent embellishment seems

THE APPLIED ARTS AT THE ARCHITECTURAL LEAGUE EXHIBITION.

BY ROGER RIORDAN.

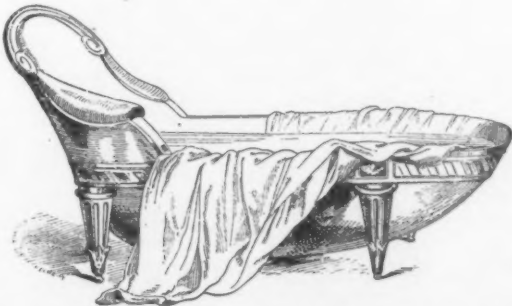
ONE of the most interesting exhibitions of the year is always that of the Architectural League, which shows us what is going on in building, decoration, and the associated minor arts. The society's twelfth exhibition, which was open from February 20th to March 13th, at the galleries of the American Fine Arts Society, was as varied and attractive as usual, so varied, indeed, that it would be to little purpose to present an estimate of the exhibition as a whole. We believe that it will be better and more useful to our readers to give, in separate paragraphs, some notion of the exhibits in each department of work, and, wherever possible, a few practical hints derived from them.

WROUGHT IRON.

Work in wrought iron is yearly becoming more important, as regards both quantity and character. No amateur can hope to compete with the solid and highly artistic work now turned out by several firms. A Gothic vestibule screen for a church at Orange, N. J., by Mr. E. M. Van Note, may be taken as an example. It consists of a heavy iron frame in the form of a Gothic arcade, with open quatrefoils between the pointed arches. An inscription in large Gothic characters, also in open work, runs along at the spring of the arches, and the panels below this are filled with a very rich fleur-de-lis and scroll decoration, several details of which must have been hammered in specially prepared iron moulds. A running scroll of similar character finishes the design at top. Excellent work, of a less complicated character, was shown by Mr. John Williams and Mr. Eugene Kulinski.

STAMPED LEATHER.

A sort of work much better suited to the means and opportunities of amateurs is stamped and illuminated



A FRENCH SOFA BATH. TIME OF LOUIS XVI.
AFTER A PRINT BY FREUDENBERG.

leather, of which there were several good examples, though there are only two firms engaged in it in America that we know of. It is true that the best pieces were old European work, entirely stamped by hand, while the modern work is largely produced from an engraved or cast roller. The most effective work is done on silvered leather. The design, which should be large and bold, is traced on this, and the parts which are to come out from the background are gone over with a yellow varnish, which produces the effect of gilding. The background is now filled up by stamping with small hand stamps usually of very simple design; a piece of iron rod, a quarter of an inch square, filed across at the end into five or six parallel lines, will answer, as the object is simply to produce a rich texture. A small piece of iron or brass tubing will make a circular stamp, which may be used in combination with this in the background. The outlines of the design are now gone over and pressed into the leather

drawing to work upon. The little blocks may be held together by pins until the whole design is filled up, when they are transferred

decidedly clever, does not show a just comprehension of the proper use to be made of the art. He has got a rich effect of chiaroscuro by means of it; but as good might be attained with much greater ease in paint. The art is best suited for bold and effective decorations on a large scale. We hope to see some of our architects take it up and show what can be done with it.

ARCHITECTURAL DESIGNS AND DRAWINGS.

Of the very few good designs for home interiors, two bedrooms by Little & Brown, of Boston, were among the best. Both were in the modern French style, but much simplified. A young girl's room had walls, window, and bed-curtains in a striped stuff of a dull pink tone with sprays of flowers in



LOOKING-GLASS FRAME IN CARVED OAK. EXECUTED BY EDWIN RIBBLEWHITE.

with a narrow oblong stamp or the point of a burnisher, and, finally, a rich dark brown paint is rubbed into the hollows thus produced. This in itself gives a very rich and handsome effect, but it may be further enlivened by painting in oil colors and in colored varnishes. Gold leaf may, of course, be used instead of silver leaf and may be applied only to parts of the design, and not all over. One of the most striking designs shown was a large cord pattern in gold on a ground of black leather, the spaces being filled with bouquets of flowers in dark red. The leather may be (and sometimes is) coated with silver-bronze mixed in varnish; but the effect is cheap and vulgar, and this plan cannot be recommended.

MOSAIC.

Another art which offers a tempting opening for the amateur is that of mosaic-work. A panel, "La Mosaique," designed by Mr. Eugène Grasset, and loaned by Mr. C. R. Lamb, shows the very simple outfit required. It represents a young woman seated before a plain wooden bench, on which a number of small blocks of colored marble are scattered. (These can be procured of many shades of color at marble dealers' shops in most of our large cities.) On a wooden block beside her is a hammer such as is used by stone-breakers, with which a corner or an edge can be chipped off if the little block will not fit into its place. The design, in this case a deer in a forest, is hung on the wall at the worker's side; and usually a working drawing repeating its lines is tacked upon the bench. Sometimes, as was shown in another exhibit, the original painting is used as a



CARVED OAK WALL LIGHT, WITH HAMMERED IRON CANDLESTICK. BY GEORGE KIMBERLEY, JR.

to the bed of cement prepared for them. This, when it sets, may be used for floor or wall decoration, or for a mantel or frieze. The design should be very simple, and it is better to avoid any attempt at relief, treating all parts as flat spaces of color.

BURNT WOOD.

We have given instructions and designs for treatment in burnt wood, and had hoped to see a better show of work than that which was made. It was almost confined to the work of Mr. Fosdick, who, after promising well at the outset, has fallen into a weak pictorial manner, in which he cannot compete with a really clever draughtsman like Mr. F. S. Church, who had reproduced in burnt wood one of his well-known groups of tigers. But even Mr. Church's work, though



BELLOWS IN CARVED OAK. EXECUTED BY WILLIAM AYRTON.



CARVED OAK CORNER CUPBOARD. DESIGNED AND CARVED BY EDWARD DENNY.

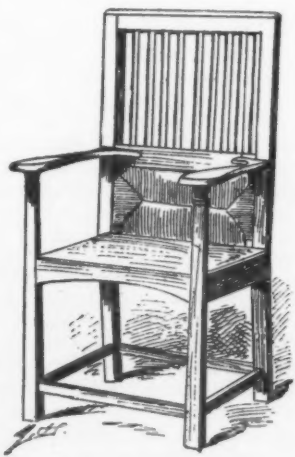
brighter tones. The floor was of polished wood, the rug of gray wolf-skin; the ceiling, woodwork, and furniture in violet gray. The other bedroom was in blue and gray, with woodwork in dull tones of cream and olive. The general appearance of both rooms was modest and pleasing. A colonial dining-room, by Mr. Percival Collins, of Philadelphia, was in a simple striped paper of two tones of yellow, with cornice, mantel, and skirting-board painted white and pale gray. The ceiling was of a very pale yellow. The mahogany furniture, gilt mirror frame, and rich Turkish rug gave plenty of color, which in the drawing looked much too warm, but would not be likely to do so in reality.

The plan of showing models of buildings in plaster instead of or along with drawings is coming into general use with exhibitors, and is to be commended, as the general public, for whom the exhibition is intended, cannot be expected to understand at a glance an architect's plans, elevations, and sections. A well-made model gives a much better notion of, at least, the exterior appearance of a house. One of the most pleasing of the designs shown was a French Renaissance city front by Messrs. Schickel & Ditmars. The composition, though not symmetrical, was well balanced. The door, a little to the right of the centre, ornamented with carved pilasters, and approach-

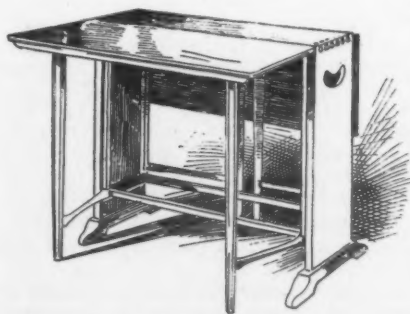
FURTHER EXAMPLES
OF
ENGLISH FURNITURE
FROM THE RECENT
ARTS AND CRAFTS EXHIBITION.
(LONDON.)



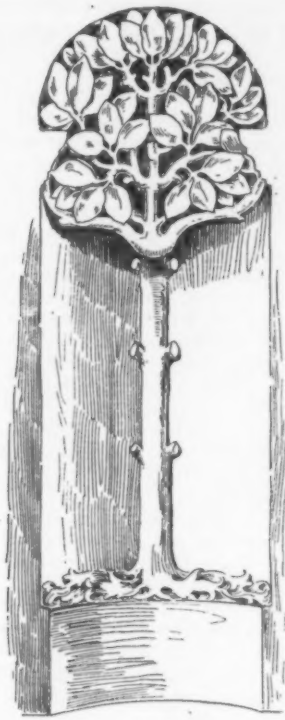
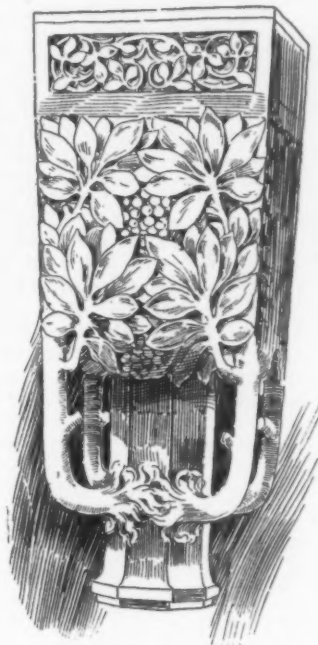
ELECTRIC LIGHT LAMPS. DESIGNED BY
W. A. S. BENSON.



A DRAWING-ROOM CHAIR. DESIGNED BY
WALTER CAVE.



ADJUSTABLE TABLE. DESIGNED BY S. H.
BARNSELY.



CARVED DETAILS OF THE MANTELPIECE SHOWN BELOW. DESIGNED AND
EXECUTED BY G. FRAMPTON, A.R.A.



ST. LOUIS
READING - ROOM.
Library

ed by a broad flight of steps, formed a conspicuous feature; but a slight projection to the left, containing a large bay-window and surmounted by a highly decorated dormer window in the attic, restored the balance and gave a notable air of individuality to the building. A model of the new building for the Brooklyn Institute of Arts and Sciences, by Messrs. McKim, Meade & White, gives promise of a really handsome building in strict classical taste. The front is ornamented with two engaged Ionic pillars, and is to be further decorated with figures by Mr. Daniel C. French. The mouldings of the window frames and other parts, reproduced to scale, are severe, but finely proportioned. Another essay in the Ionic style is the Case Memorial Library, for Auburn, N. Y., by Messrs. Atterbury, Abbott & Tomkins. The picturesque residence which the sculptor, Mr. Karl Bitter, is to build for himself on the Palisades at Weehawken, looks like an Italian villa, with its grape trellis supported on stuccoed pillars, and its tower-like buildings, the crowning feature of a highly romantic situation.

The League's prizes have been awarded this year as follows: the president's bronze medal, for the best cover design for the catalogue, to Mr. Claude Fayette Braydon; the gold medal of the League, for a court enclosure and entrance, to Mr. H. E. Pringle, and the silver medal to Mr. A. B. LeBoutillier. The Avery prize for "an architectural order in polychromy" to Mr. Egerton Swartwout. The Avery prize for 1896, for a design of an electric light pole for a public square, was awarded to Mr. J. F. Harder.

DESIGNS FOR PAINTED DECORATIONS AND STAINED GLASS.

The designs by Mr. Kenyon Cox and Mr. E. H. Blashfield for the Congressional Library at Washington were the most important of those intended to be executed in color. Mr. Blashfield showed drawings in red chalk for his three figures of Greece, Rome, and America; Mr. Cox's drawings from the nude and from the draped model, a color sketch and a photograph of his lunette of the sciences, a very clever composition in which the allegory is neither commonplace nor unintelligible. Mrs. Ella Condie Lamb had a pleasing design, "The Guardian Angel," for a mural painting for the Babies' Hospital; Mr. Robert Reid several clever sketches for figures representing "The Senses," and Mr. Will H. Low some very pleasing sketches for decorations in the manner of Watteau, for the residence of Mr. Charles T. Yerkes. Mr. Elihu Vedder's "Minerva," though designed for mosaic, seems to us unnecessarily angular in its lines, and the folds of the drapery seem as though they must pass completely through the figure. Mr. Lesley Bush Brown's sketches for the wall decoration of a parlor are pleasing in tone and the general disposition of the masses. By far the best design for stained glass was that for a memorial window in Trinity Church, Rock Island, Ill., by Mr. John La Farge. The subject is the finding of Christ by His Mother in the Temple, and the two figures are disposed against a simple background of architecture and foliage in such a manner as to make an effective composition, and one easily treated in leaded glass. A design by Mr. Joseph Lauffer had similar merits; and several cartoons of conventional Renaissance designs exhibited by the Tiffany Glass Company showed a good understanding of the decorative use of lead lines, and the different qualities of glass that may be combined in a single window.

For the cornice of a room, dark colors should be avoided. Blue may be used freely; red should be used sparingly; the first recedes from the sight, the latter stands out. Ultramarine blue is often the most suitable.

MAKING THE BEST OF THINGS.

II.—SUGGESTIONS FOR THE ECONOMICAL TREATMENT OF FURNISHED ROOMS.

BY ELEANOR ALLISON CUMMINS.

YOUR old parlor furniture is almost sure to be slippery. Involuntarily you brace your feet to keep from falling off. In most cases this fault can be remedied by shortening the hind legs. When this has been done turn each chair and sofa bottom up, remove the cambric nailed across the seat, and brace up the springs with strips of stout webbing, sewing the springs to them with heavy twine and a mattress needle. With a plump seat and an easy inclination, even a haircloth chair becomes tolerable. With all my respect for antiquity, I confess that haircloth and green rep are unmixed evils. For an inexpensive furniture covering, I know nothing better than mohair damask, which is sold in beautiful tints and wears forever. Of course it is in plain colors, but the woven pattern gives a certain relief, and in a room with a figured paper, a plain furniture covering has a good effect. You might vary by covering most of your set with the damask and one or two chairs with a striped jute or a pretty crêtonne. Then there are tapestries which look like cross-stitch embroidery, and can be found in lovely faded tints. The mohairs cost from \$1.50 to \$2 a yard, fifty inches wide, the tapestries from \$1.25 to \$2 in the same width. For a cheaper covering there are jutes in excellent colors, especially in browns and in striped Empire effects, from 50 cents to \$1 a yard. Crêtonne cannot be recommended for hard usage, as, like all cottons, it smuts. Nor are many of the patterns suitable for a living room. But in a conventional design, in a sufficiently dark coloring, and with plain or nearly plain walls, it is charming.

I cannot give directions for upholstery, other than the suggestion that it is best to cut out the new covering by the old one, and to pin it in place before tacking, also that the amateur had better rip out all tufting, and cover the surface plainly. Gimp covers a multitude of sins, and an upholsterer's hammer is needed to put it on properly. The framework of furniture may often be improved by washing off every trace of varnish with strong soda lye, rubbing down with fine sandpaper and revarnishing. Or you may give it three coats of black coach paint, applied very thin. It should shine like a mirror. Do not be tempted to use gilding in any way. It takes a professional to gild. It is, perhaps, needless to say that these processes should precede the upholstery.

If chairs and sofas are not hopeless, how much less so the centre tables. Many of the old-fashioned centre tables are really beautiful pieces of carving, perhaps not strictly artistic, but very pleasing with their rich color and high polish. If you have one of rosewood, cherish it as the apple of your eye. It is almost certain to have a marble top, but that is easily remedied by a cover, which must be small enough to display the legs. You may embroider a cover, but I think a piece of handsome stuff is most satisfactory with its edge finished with small tassels. The walnut table with a wooden top looks well uncovered, and brought to a high state of polish. A room with plenty of highly polished woodwork and reflecting surfaces has an air of refinement which a heavily upholstered one often lacks. You will not doubt this if you have ever been in a religious house, with its bare walls and unstuffed furniture and highly polished floors. Where a table is very ugly or much marred, something may be done by standing a framed print on the floor against the unsightly pedestal and concealing the top with a large and decorative cover.

Steel engravings may be improved by re-framing them. If they are poor impressions, faint in color and lacking in detail, use a wide mat and a narrow frame. Frame a good impression in a wide band of oak, allowing no margin to show. For a very light engraving use cherry. You need not be very clever to make frames yourself from the mouldings sold at any moulding mill, and staining and polishing them is an easy and pleasant task. For photographs, use the green stain now so fashionable.

Banish resolutely from your walls chromos, photographs of relatives, wreaths of funeral flowers, and illuminated mottoes. If you are left with but one picture on your walls, let it be good of its kind and framed so as to be a delight to the eye. Strive to make your pictures an expression of your individual taste. And so with bric-à-brac. Have a few really good things rather than a lot of inharmonious odds and ends. Cultivate a specialty. If your room is green, accumulate, as you have opportunity, bits of china in green. Study variety. Vary vases and pots and candlesticks with majolica tiles, a bit of bronze, a plaster cast tinted in green. Lay your green bound books on the table; reproduce the tint in an embroidered photograph frame, in your work-bag which you hang from a chair, in the basket that holds your knitting. Above all, use your room.

PROFITABLE ART WORK.

THE student anxious to utilize her knowledge of painting will find a good field in the decoration of what are technically called "novelty goods." This term includes dinner and menu cards, "favors" for the German, the satin boxes and bags used by confectioners, wall-pockets, and thousands of similar articles of a dainty and fanciful character. Skill in this direction is sure to find a good market.

One taking up this kind of work as a regular employment can select one of two systems, either designing at home and selling to the shops or dealers, or by applying for a position in one of the workrooms of a "novelty" establishment, which is far from being an unpleasant one. The girls so employed are usually intelligent and well educated, and are mostly art students who are doing this work as a means of support while preparing themselves for more ambitious things. Whether the artist in novelty goods is working by the piece or by the hour, the pay is small enough. The best designers—those who originate the patterns that are to be copied by the others—sometimes are paid as much as fifty cents an hour. The under workers are paid from twenty-five to thirty cents. Working by the piece, they may be paid a dollar for an elaborately painted box that has perhaps taken them many hours to paint.

For the higher grade of workers—those who can furnish original ideas—there are two departments of designing. One is the designing of new shapes and articles, the other of the paintings that are to decorate them. When finished these patterns are handed to the under workers to be copied. There is a certain lightness and Frenchness of touch that is required for success in painting these novelty goods, and which it is rather difficult to attain if it does not come to one by nature. The color should be used transparently, and the effect obtained at once. Where opaque colors are necessary they should be used very crisply. As soon as a painting is retouched or worked over it loses a certain "chic" which is very valuable.

The most constantly salable designs are flowers, and preferably flowers with sentiment; "pansies for thought," roses, or violets. The day of the once popular chrysanthemum has passed; daisies are no longer valued, and clovers and pinks are even less



liked. Landscapes are now rarely used unless exquisitely done. There is a distinct prejudice against birds as unlucky, and butterflies belong especially to the Easter trade. "Apart from Easter goods," said one designer, "butterflies generally mean spots. I remember one of the prettiest handkerchief-holders I ever made was decorated by accident as it were. I had just finished it and gave my paint brush a flick, and a whole flock of spots flew over the silk. There was nothing else for it, and at the end of half an hour every spot was a little white or blue butterfly, and the effect was charming." Figures are popular for dinner cards and menus, and are most liked when cut out.

For colors to be painted upon, pink is the most salable. Dark blues and reds are much used for the Western trade.

For this sort of work there is room for great skill in taking advantage of the popular fads of the day. Of course at the times of the inter-collegiate foot-ball games everything in college colors is especially taking.

Designing calendars and booklets is another line of work which, while entirely distinct from the painting of novelty goods, is often undertaken by the same students. Original designs for calendars are in constant demand, while the call for booklets fluctuates.

The style of work required for these is very careful and highly finished. In booklets the most popular ones are those illustrating some well-known poem throughout with the same flower, yet having it so cleverly arranged as to give a sense of variety with each page. This variety must not be so violent, however, as to interfere with the feeling of continuity.

Dealers in novelty goods often have customers who are connected with lithographing establishments, and can dispose of such work for the artist. It seems almost a pity, however, for a student to be drawn into this lithographing work, for the finicking finish it requires is demoralizing to almost any one who has hopes of rising in the art world, far more so than the quick touch and go method that one must strive for if one would be a successful painter of novelty goods.

THE W. M. CHASE SUMMER SCHOOL in the Shinnecock Hills will be open as usual.

MRS. RHODA HOLMES NICHOLLS will take a sketching class to England.

MISS JEANIE L. BOYD will again take a sketching class to Holland, leaving New York about May 15th, and returning in September.

IN MR. HENRY MOSLER'S ART CLASS last month the first prize (\$25)—for painting a head—was awarded (Mr. F. Diehlman and Mr. E. L. Henry, judges) to Miss Rae Mahler, the second to Miss Fanny L. Hoyt, and the third to Miss Alice Ham. For composition, the first prize (\$15) went to Mr. S. A. Weiss and the second to Mr. Charles W. Quichsell. The work generally showed a decided improvement over that of the last exhibition. Mr. Mosler will open a Summer Art School at Margaretville in the Catskills on June 1st.

NEW PUBLICATIONS.

PART II. OF "A HANDBOOK OF GREEK SCULPTURE," by Ernest Arthur Gardner, M. A., of which we have already reviewed the first part, bears out what we then said as to the general merits of the work. Since most of the important recent discoveries relate to the period before the Persian invasion of Greece, there is not so much that is novel in this second volume as in the first. It was impossible to include an account of the French excavations at Delphi, as no report has yet been issued. But the indications furnished by the results of the American excavations at the Heraeum, near Argos, and at Mantinea are utilized, and one of the sculptured slabs from the latter place is reproduced among the illustrations. The contents of the museums at Athens and Constantinople, seldom cited in works of this character are drawn upon.

It is interesting to find that Mr. Gardner does not regard any of the recently renewed attempts to suggest a restoration of the arms of the Venus of Milo as convincing. As in the former volume, he generally avoids controversial matter, and his attributions may, as a rule, be considered almost certain. As before, the illustrations are, as a rule, new and direct from the statues, not from casts. The work is brought to a close with a full index to the two volumes. (Macmillan, \$1.25.)

MALERISCHE KINDERAKTE, by M. Bovi, is a series of reproductions of instantaneous photographs of children in action, intended for the use of artists. Every painter knows how difficult it is to get good child models; their poses are infinitely varied, graceful, unstudied and free, but as evanescent as the greens in a sunset sky. These snapshots, of which there are over forty plates, representing nearly twice as many baby poses, will be welcome to many an artist who has received a commission, and is "stumped for models," as Phil May once expressed it. It is only fair to say, however, that the children are all es-

from a book; one may learn more from a few brief lessons than from many volumes. (New York: E. M. Gübsch, 119 East Twenty-third Street, 35 cts.)

FICTION.

THE SPOILS OF POYNTON.—Every time we have to read a new book by Henry James, we can but wonder where is the public that really and honestly appreciates stories such as these. So inverted, verbose, and laminated to the last degree is his style, and so shadowy and elusive are his characters, so halting and inconclusive his narrative, that it is utterly impossible for the ordinary reader to derive any pleasure or satisfaction from their perusal. To "the general" this volume will be as much "caviare" as his "Embarrassments," recently noticed in these columns; but for those fortunate others who enjoy the perusal of his stories, we dare say the present volume will be found to possess all the subtle charm of its predecessors. (Boston: Houghton, Mifflin & Co., \$2.00.)

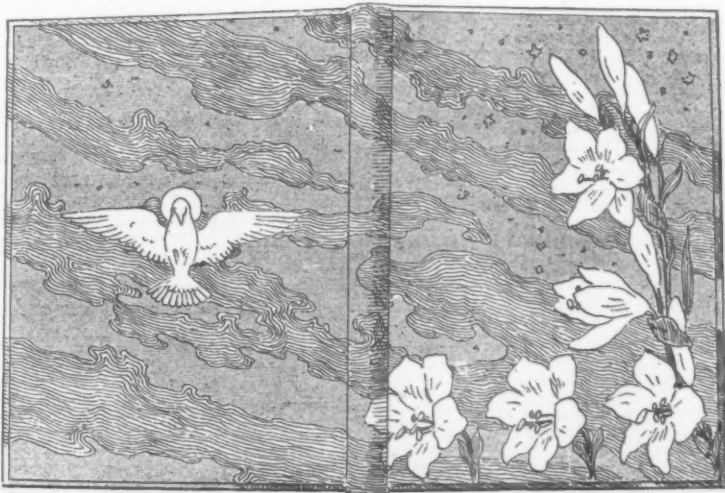
THE UNJUST STEWARD; OR, THE MINISTER'S DEBT, is in Mrs. Oliphant's familiar vein. It is an admirable picture of life in a Scottish clergyman's family in a Scottish city. Somewhat sad and gloomy, perhaps, but full of important lessons to those who read it aright. Though it has more serious purpose than most of the novels of to-day, it is interesting from the first page to the last. (Philadelphia: J. B. Lippincott Company, \$1.25.)

PALLADIA is a story of love and intrigue, of plot and counterplot, of anarchism and political machination in a small European monarchy, and contains enough material for three or four novels. Mrs. Hugh Fraser evidently knows the inner workings of some of the minor European court intrigues, and has woven into her story some actual incidents and experiences. The book is profoundly interesting and abounds in startling and dramatic situations. (New York: The Macmillan Co., \$1.25.)

PHROSO, Anthony Hope's latest romance, is as amusing as it is whimsical and romantic. The scene is laid in an out-of-the-way island in the Mediterranean, and the story—but lovers of the adventurous and the improbable must go to the book themselves for that. We can promise them some new sensations in reading it. (New York: F. A. Stokes Co., \$1.25.)

MISS AYR OF VIRGINIA, AND OTHER STORIES. In each of these tales Miss Julia Magruder strikes a separate and distinct note of originality. Her freshness and versatility make one fear that she is squandering her gifts too freely. However, we are thankful for what she gives us, and we heartily recommend her stories. (Chicago: Herbert S. Stone & Co., \$1.25.)

THE LAST RECRUIT OF CLARE'S.—These reminiscences of an Irish soldier of fortune in France, in the seventeenth century, are stirring and dramatic, and are penned in virile language, well befitting the valorous deeds of the doughty old warrior. Mr. Keightley is already favorably known in this field by his "Crimson Sign," and the present volume shows no



DESIGN FOR A BOOK-BINDING IN LEATHER MOSAIC. BY L. WILNER.

entially German in type. (Stuttgart: Verlag von Julius Hoffmann. Eight parts, 50 cents each.)

THE ART OF PYROGRAPHY is a useful little descriptive pamphlet for beginners, but a practical knowledge of no handicraft can be really acquired

falling off in his power. The book is vigorously illustrated. (New York: Harper & Bros., \$1.50.)

BOUND IN SHALLOWS.—Eva Wilder Broadhead's new novel introduces us to some powerfully drawn characters, and the unfolding of the story of their

lives is intended to enforce the idea that a woman is not bound to sacrifice herself to raise a man who has fallen—that men should “rise upon the stepping stones of their dead selves to higher things.” The scenes is laid among the lumber mills on the Cumberland River, and the life of the people of that region is pictured with truth and skill. (New York: Harper & Bros., \$1.25.)

ON THE FACE OF THE WATERS—a tale of the mutiny, by Flora Annie Steel—is a remarkable retelling, in the form of fiction, of the awful facts of the never-to-be forgotten events of 1857 in India. The story of the great tragedy is told so vividly that the reader seems to live with the author through all the months of impending doom, and actually sees the horrors of the culminating events. It probably gives a truer picture of the Indian mutiny than is to be found in any other book. (New York: The Macmillan Co., \$1.50.)

A HARLOT'S PROGRESS.—By H. de Balzac. Translated by James Waring, with a preface by George Saintsbury, is a handsome edition of this remarkable book. The etchings by W. Boucher are interesting and beautiful. (New York: Macmillan & Co., 2 vols., \$3.00.)

ALPHONSE DAUDET'S “JACK” has been excellently translated by Laura Ensor and illustrated by Myrbach. (New York: The Macmillan Co., 2 vols., \$2.00.) The same author's SAPPHO has also been done into English by Henry Frith. (New York: The Macmillan Co., \$1.00.)

GASCOIGNE'S GHOST.—Mr. G. B. Burgin has in the full-length and masterly picture of the dipsomaniac Wayne given a character which deserves to live in fiction. The description of his recovery by means of a “cure” relieves the sadness of the picture. Mr. Burgin selects and combines his characters well, and he cleverly reproduces some curious scenes common to the literary and Bohemian life of modern London. (New York: Harper & Bros., \$1.00.)

MARIA LOUISE POOL has a rare talent for photographic description of character types. Her story of Wilhelmina Armstrong, of her training by the great prima donna Leonora Runceman, and of her unfortunate marriage, is profoundly interesting and distinctly original. It is entitled IN THE FIRST PERSON, and is published by Harper & Bros. (\$1.25). IN BUNCOMBE COUNTY, by the same writer, takes the reader into far different scenes and among very different characters. It is a careful study of country folk made during a sketching tour in the North Carolina mountains. It is worth reading, if only for the sake of making acquaintance with the boy Ristus, and of the story of his hopeless love, which is hinted at rather than told. (Chicago: Herbert S. Stone & Co., \$1.25.)

CLARISSA FURIOSA.—W. E. Norris's new novel is somewhat overlaid with detail, but it is interesting, every page of it. The heroine, finding her marriage not all she expected, becomes a leader of the advanced woman's movement in London, and causes misery to every one connected with her, including her dearest girl friend. Eventually, however, mainly through an illness which threatened their little daughter's life, husband and wife are reunited, the girl friend marries the man of her choice, and all ends happily. The story is graphically told, and many of the characters will live in the memory of the reader. (New York: Harper & Bros., \$1.50.)

LIMITATIONS, a novel by E. F. Benson. In this new book the author of “Dodo” is less flippant, but as sparkling and epigrammatic as ever. The work has a serious and well-defined aim; it shows that in art, as in all things, “qui trop embrasse mal étreint,” that to be ideal is well, but to be practical is far better. It is full of a deep philosophy. The pictures of university and London life, of the manners and habits of the cultured classes in London society, are vivid and unexaggerated; the characters real flesh and blood, the dialogue smart but natural. The story as a whole is full of living personal interests. (New York: Harper & Bros.)

“IN A REBELLIOUS HEROINE” Mr. John Kendrick Bangs runs a tilt at the so-called Realistic School of Fiction. By means of a most ingenious and original invention in literary machinery—which may be called a new contrivance—he whimsically and gently but firmly satirizes, and exposes the defects of many writers who are claimed as disciples of this school. But the book may be read and enjoyed for the fun and go of the story by those who do not care for the deeper meaning involved in it. The illustrations by W. T. Smedley are characteristic and appropriate. (New York: Harper & Bros.)

THE WHEELS OF CHANCE is a jeu d'esprit by H. G. Wells, author of “The Time Machine.” Though the story is absurd, the characters unreal and shadowy, and the style forced and overdone, the

adventures of three people on a wheel, which he calls a Bicycling Idyll, are laughable enough. The illustrations by J. Ayton Symington are excellent. (New York: The Macmillan Co., \$1.50.)

THE OTHER HOUSE is a tragic story told in Henry James's own peculiar style. Perhaps no other modern writer of fiction makes so little material go so far as he does. He hammers out his grain of gold till it covers acres. Still it is gold. The book is having a great run, two large editions having been sold immediately on publication. (New York: The Macmillan Co., \$1.50.)

AN ELEPHANT'S TRACK, and other stories, by M. E. M. Davis, deal chiefly with life in the West. Some of the stories are grave and some are gay; all are well and crisply told. (New York: Harper & Bros., \$1.25.)

THE CITY OF REFUGE.—Truly Sir Walter Besant touches no subject that his frank and personal literary style does not adorn. In this book he has chosen unpromising material and improbable situations, and yet has succeeded in weaving a story which holds the reader's interest from the first page to the last, enforcing, meanwhile, some lessons of life and morals, which, though trite enough, and universally accepted, require restating frequently and with emphasis for the benefit of frail humanity. (New York: F. A. Stokes Co., \$1.50.)

PENHALLOW TALES, by Miss Edith Robinson, display rare power of rapid characterization, with an abundance of incident dramatically presented. (Boston: Copeland & Day, \$1.25.)

A TAME SURRENDER.—Captain Charles King, in a facile sort of Journal, recalls the days of the great Chicago strike, and his narrative moves rapidly and well to the end. The hero lover is a somewhat shadowy figure, and it is hard at first to know “where he is at” with regard to the chief women in the story, who are, by the way, well drawn. It is an acceptable addition to the Lotus Library. (Philadelphia: J. B. Lippincott & Co., 75 cents.)

JANE is a fierce attack on some aspects of London life among the “smart” and “swagger” set. It is well merited, but would have been more likely to have a salutary effect had it been less intemperate. “The Social Incident,” which forms the apparatus, so to speak, is improbable, but the sketch is written in dashing and trenchant style. (Philadelphia: J. B. Lippincott & Co., 75 cents.)

JOHN LITTLEJOHN OF J., being in particular an account of his remarkable entanglement with the King's intrigues against General Washington, is a stirring tale of the last of the Revolutionary wars. It is full of the smoke of battle and the conflict of arms. The author is George Morgan. (Philadelphia: J. B. Lippincott & Co.)

A TRIUMPH OF DESTINY.—Women of the type of Miss Julia Helen Twells's heroine do more harm than good in the world; she is not a pleasant picture for the healthy mind to dwell upon, and the end of her story is both unnatural and silly. It is impossible that she did not earlier understand the pathetic Jim; he is the most natural figure in the book. (Philadelphia: J. B. Lippincott & Co., \$1.25.)

LOVE IN THE BACKWOODS, perverted by the terrible isolation under such conditions, is the theme of the two stories, one humorous, the other tragic, composing Langdon Elwyn Mitchell's book. To judge from them, lack of respect for the marriage vow is as likely to result from the lack of civilization and society as from the over-civilization of great cities and of fashionable life. (New York: Harper & Bros., \$1.75.)

THE MISTRESS OF BRAE FARM, by Rosa Nouchette Carey, a quiet and pretty story in this author's best style. (Philadelphia: J. B. Lippincott & Co., \$1.25.)

BOOKS FOR THE YOUNG.

IN THE OLD HERRICK HOUSE contains three simple stories of school-girl life, told in pleasing and unaffected style by Ellen Douglass Deland. Some of the incidents are a little romantic, but they are on the whole natural, and the book is thoroughly healthy in tone. (New York: Harper & Bros., \$1.50.)

TECUMSEH'S YOUNG BRAVES, the new volume of the War of 1812 Series, by Everett T. Tomlinson, breaks fresh ground in that it deals with the struggle with the Creeks, an incident full of examples of personal courage and daring. The mere telling of the “round, unvarnished tale,” as it exists in the dry, historical records, reads more like a romance than a recital of facts, and the author has woven his story with an almost Henty-like skill and effect. The volume is well illustrated. Boston: Lee & Shepard, \$1.50.)

WITCH WINNIE IN HOLLAND is at once a love-story, a book of travel, and a series of lessons on

Dutch art, pictures of Dutch life and manners, not woven together with much literary skill. The illustrations, instead of depicting scenes in the story, are reproductions of pictures by famous Dutch artists. The book is informing and entertaining without, and would be a capital present for a young girl of artistic tastes and tendencies. But surely Mrs. E. W. Champney is describing the Kalverstraat on page 202 and not the Kalonstraat—unless the name has changed since the writer was last in Amsterdam. (New York: Dodd, Mead & Co., \$1.50.)

GRIMM'S HOUSEHOLD STORIES, translated by Lucy Crane and illustrated by Walter Crane, have been reproduced in cheap 16mo form. (New York: T. Y. Crowell & Co., 75 cts.)

PIERRETTE is a simple little story of honest poverty and the reward of well-doing, by Marguerita Bouvet, who has already written very acceptably for children. The illustrations are somewhat amateurish. (Chicago: A. C. McClurg & Co., \$1.25.)

AN OUTLAND JOURNEY, by Walter Leon Sawyer. Of all the thousands of books about fancy land which owe their inspiration to “Alice in Wonderland,” this is about the silliest and most futile that we can remember. (Boston: Copeland & Day, \$1.00.)

MISCELLANEOUS.

THE FATHER OF HIS COUNTRY.—The year 1896 was more than usually fruitful in new books about George Washington. We have already noticed two stories of his life intended for young folks, and two more ambitious volumes are now before us. In Professor Woodrow's GEORGE WASHINGTON (Harper & Bros., \$3.00) we have a new biography of our first President and a new history of America in Washington's time. With masterly skill Professor Wilson gives a vivid picture of the man Washington, with an historic background, in which is broadly and effectively painted the culmination of the colonial era, the final overthrow of French domination, the Revolutionary War, and the establishment of the Republic on the solid basis of Constitutional Law. We see George Washington not only as an historic figure, but in his quiet home life at Mount Vernon, before and after the Revolution. The book has been produced in a style worthy of its permanent value and interest, and it contains sixty-seven illustrations by Howard Pyle, Harry Fenn, and others. Another volume, THE TRUE GEORGE WASHINGTON, by Paul Leicester Ford (Philadelphia: J. B. Lippincott Co., \$2.00), is, perhaps, less ambitious, but not less entertaining; it aims to show us George Washington as the man rather than as the great historical figure, accomplishing this, as far as possible, by making the hero speak for himself. It deals with his family relations, his physique, education, and his relations with the fair sex, shows him to us as farmer and proprietor, as master and employer, as soldier, citizen, and office-holder; gives us glimpses of his social life and tells us of his tastes and amusements, his friends and his enemies. To those who prefer the crude facts to the most skillful pictorial setting of them, this volume will be full of attraction.

STORIES FROM THE CHAP BOOK are reprinted from that vivacious fortnightly periodical, and the volume has the further title, “A Miscellany of Curious and Entertaining Tales, Histories, etc., Newly Composed by many Celebrated Writers, and very Delightful to Read.” Since the publisher has said so much, it only remains for us to endorse what he says, which we can conscientiously do. (Chicago: Herbert Stone & Co., \$1.25.)

THE SHIP'S COMPANY AND OTHER SEA PEOPLE will charm all interested in those that go down to the sea in ships, whether as passengers or crew. It is a breezy description of life afloat in all its various aspects, written by Lieutenant-Commander I. D. Jerrold Kelley. It is fully illustrated. (New York: Harper & Bros., \$3.00.)

POETRY AND VERSE.

THE SEVEN SEAS are, we surmise, those over which the British flag is supposed to wave triumphant and into which the British soldier and sailor adventures to carry and uphold it. It is all pure Rudyard Kipling—most of it redolent of the barrack room, of insolent British aggressiveness, and full of poetic fire and vigor. The “Envoi” is one of the best things in the volume. The poet looks forward to the time

“When Earth's last picture is painted, and the tubes are twisted and dried,
When the oldest colors have faded, and the youngest critic has died.”

Then, he says:

“And only the Master shall praise us, and only the Master shall blame,
And no one shall work for money, and no one shall work for fame,
But each for the joy of the working, and each in his separate star
Shall draw the Thing as he sees it for the God of the Things as they are!”

(New York: D. Appleton & Co., \$1.50.)

ART NEWS AND NOTES.

THE SALMAGUNDI's recent exhibition of work by its members was one of the most representative ever given by the club, being under the energetic management of Mr. Lewis Fraser and Mr. De Costa Smith. There were exactly one hundred and twenty subjects in almost equal numbers of oil and water-colors. We regret that a sheaf of sketches of their exhibits in pen and ink, kindly contributed by some of the members, in response to our request, has reached us too late for the present number. We hope, however, to give them next month.

THE NATIONAL ART ASSOCIATION—the new society of ceramic artists and water-colorists—has elected the following officers to serve during the ensuing year: President, Mrs. E. Launitz-Raymond; First Vice-President, Mrs. L. W. Holcombe; Second Vice-President, Mr. Arthur Doniphon; Recording and Corresponding Secretary, Mrs. Monachesi; Treasurer, Mrs. J. Fellowes Tapley; Auditor, Miss Marquard; Chairman of Educational Committee, Mrs. Robert Gardner.

THE NEW YORK WATER-COLOR CLUB has re-elected officers to serve for the following year as follows: President, Henry B. Snell; Vice-President, Mrs. Rhoda Holmes Nicholls; Treasurer, Charles Warren Eaton; Recording Secretary, Mrs. E. M. Scott; Corresponding Secretary, W. Merritt Post. New members of the Board of Control elected are Rudolph F. Bunner, Will H. Drake, and Ben Foster.

THE NEW YORK SOCIETY OF KERAMIC ARTS held its March meeting at the Waldorf. At the close of the business session a paper on enamels for glass, soft glaze, and unglazed ware was read by Miss Anna Siedenbergh, illustrated by an example of her own productions, and followed by an exhibition of works by members. Mrs. Leonard showed how glass enamels can be used on Belleek ware. Mrs. Calhoun exhibited a vase decorated with lilies; Mrs. S. Burritt Hinsdale, fancy plate with purple asters; Madame Le Prince, seascape in gray; Mr. Marshall T. Fry, Jr., a nut dish decorated with roses and rococo scrolls; Mrs. T. M. Fry, a bonbon box ornamented with small roses and raised gold; Mrs. M. A. Neal, a large plaque in Copenhagen Blue; Mr. Frank Arens showed water-colors and pen-and-ink sketches made in Long Island, N. Y., a design for a dessert plate and some still-life studies.

THE JERSEY CITY KERAMIC ART CLUB will hold its third annual exhibition in Hasbrouck Hall, April 8th and 9th. The exhibition will consist of original paintings and decorations by members, together with a collection of Indian potteries and historical china. Three thousand invitations will be issued, the design for the invitation, emblematic of ceramic art, having been made by Mr. B. Walter Priestman, one of the honorary members of the club. The officers are: Mrs. Fanny Rowell Priestman, president; Miss Cornelia S. Post, Miss Louise R. Darling, Miss Emma B. Conklin, vice-presidents; Miss Fannie E. Clarke, recording secretary; Mrs. Louis R. Dressler, corresponding secretary; Mrs. S. E. Brownne, treasurer.

This club is an earnest band of workers, and the following programme for the coming months will show that they are methodical and business-like. On Monday, April 5th, a competitive study of violets, violets conventionalized, miniature, and Spring landscape will be decided upon by the Art Committee on "Fragments of Keramics"—Mrs. S. E. Brownne (chairman), Miss C. S. Post, and Mrs. S. R. Forman. On Monday, May 3d, the subject will be "American Potteries and Colors," the competitor's study including wild flowers, arbutus (natural and conventional), a child's head, and landscape in grays. Miss F. D. White (chairman), Mrs. L. T. Smith, and Mrs. S. D. Holcomb form the Art Committee. "New Things in Keramics" and "Experiments in Mineral Colors and Pottery (with tools)" are the subjects set down for Monday, June 2d, when the studies to be decided upon by the art committee—Miss E. D. Conklin (chairman), Mrs. H. E. Neise, and Miss E. White—will include blossoms and berries (natural and conventional), rustic figures, and meadows.

THE latest thing from Paris is a series of tapestry panels made from the most popular poster designs of Chéret and others. These, Messrs. B. Altman & Co. have converted into cushion covers, panels for screens, etc. Should the new customs tariff affect this industry, there ought to be a chance for our poster designers in a new field, for the broad and vigorous treatment necessary for posters lends itself admirably to tapestry work. Tapestry hangings for portières and panelling are greatly in vogue, and the newest importations of this firm are in all styles—fourteenth, fifteenth, sixteenth century, and Empire. Panels for dining-room decoration in the Sèvres, Flemish and Dutch styles are cheap and effective

and much sought after. Very effective, too, are the portières with blank armorial bearings, which may be filled in either with the coat-of-arms, the device, or the initials of the owner. Tapestry in Turkish patterns for the cushions and sofa seats in smoking divans and cosey corners are as popular as ever, and Messrs. Altman have several new and effective patterns. They show an excellent fitment for a smoking-room completely decorated and draped in Oriental style, which costs but \$170. For the library and the hall there are many new and reposeful designs in Moquettes and Wiltons.

THE ART INSTITUTE OF CHICAGO is beginning the establishment of non-resident professorships. Mr. Frank Duveneck, the Cincinnati artist, has been invited to teach in the school of the Art Institute, and is now in Chicago conducting advanced classes in portrait painting. The Chicago school is carefully classified, and the life students, now numbering about two hundred, have all made their way into the advanced classes by regular examinations. The regular staff of the Art Institute, including Mr. Vanderpoel, Mr. Freer, Mr. Taft, and many other able teachers, is already strong, but it is thought that the more advanced students will be stimulated and benefited by the instruction of distinguished teachers from elsewhere, and it is expected that other teachers will be called in from time to time.

OBITUARY.—ELIZA GREATOREX.

It is with deep regret that we learn of the death of Mrs. Eliza Greatorex, who used to be well known in the United States. She was born in Manor-Hamilton, Ireland, and came to New York with her family in 1840, and resumed painting, which she had practised in her youth. In 1849 she married Henry W. Greatorex, a musician and organist of much ability. On his death she went to Paris with her three children and studied art under Lambinet for a while. She returned to America, but travelled much, going as far as Africa in search of material for her pencil. In 1869 she was elected an Associate of the New York National Academy. The only other woman who had been thus honored was Mrs. Bogardus.

Mrs. Greatorex is best known perhaps by her pen drawings of "Old New York," which were reproduced in facsimile by one of the photographic printing processes. At the time, however, the mechanical work was very poor, and on her return to New York from Europe in 1873 she determined to study etching, so as to reproduce her own drawings. Notwithstanding that she had not yet acquired facility in using the process which came to her in after years, the plates are marked by a pleasing individuality, and the possession of a set of them is to-day much esteemed. Many of her etchings, subsequently made in France, are of high artistic merit. Among these we specially recall "Pond at Cernay-la-Ville," and some plates she executed directly from nature at Chevreuse. About 1879 she settled in Paris with her daughters, who are extremely clever water-colorists, their specialty being flower-painting, which, in the case of both ladies, is marked by vigor and an uncommon feeling for decorative effect.



"IN NORMANDY." DRAWN BY THE LATE ELIZA GREATOREX FROM HER WATER-COLOR PAINTING.

CORRESPONDENCE.

THE PROPOSED NATIONAL EXHIBITION BY AMATEUR PAINTERS IN OIL.

TO THE EDITOR OF THE ART AMATEUR.

DEAR SIR: I read with great pleasure the article in this month's Art Amateur, "The Decline of Oil Painting among Amateurs," and suggestions therein for an exhibition. The matter would have my hearty co-operation. As to your query, "Who will take the preliminary steps to bring this about?" I know of none better qualified than The Art Amateur. You are acquainted with all the routine necessary to bring such a thing about, and in my opinion it will never be done unless you take the matter in hand. As a suggestion, let all those who are desirous of exhibiting contribute as an advance for each picture they may contemplate sending, up to, size, say, 12 x 18, \$2.00; up to 24 x 36, \$4.00; above that size, \$6.00, this money to go toward a fund to meet the necessary expenses of rent of galleries, advertising, catalogues, etc. Or let each intending exhibitor subscribe for as many shares as he or she may desire, say \$1.00 per share, each share to represent one square foot of space. After the exhibition is over, and receipts from admissions, sale of catalogues and pictures are deducted, let each exhibitor bear his pro rata share of expense according to space occupied. If the exhibition is a success and pays expenses, let the money advanced be refunded. In the hope of living to see a pretty good exhibition next winter by the five A's—"Art Amateur Association of Art Amateurs."

Yours truly, HARRY JOHNSON.

BOOK-COVER DESIGNING.

CASSALJO wishes to know "how to prepare book-cover designs for publishers, and especially what mechanical conditions, if any, must be met." The artist who wishes to be successful in this branch of design should first of all endeavor to gain by practical observation, and if possible experience, in a bindery, some knowledge of the cutting of the brass blocks for stamping the designs; of the processes of blocking; of how different inks behave on different surfaces, colors, and textures; of the bookbinders' cloth—should, in a word, learn what are the possibilities as well as the difficulties of the tools and of the medium by which his design is to be translated. Just as Mrs. Cory tells us, that when she began to learn designing for carpet patterns she went into carpet factories and studied, and actually worked at, the various processes, so should the book-cover designer acquire that technical knowledge which will enable him to produce designs which shall be satisfactory to the publisher, practicable for the bookbinder, and the more artistic, because the more suitable, to the materials with which and in which they are to be carried out. Many a design may as a design be pleasing to a publisher, and yet be made in absolute ignorance of how it is to be reproduced, and how or on what cloth it is to be printed, thereby often putting impossible tasks on the shoulders of the unhappy brass block engraver and the still more unfortunate binder, who has to work out the idea in black and white, or in colors on the cloth, while the result as often as not fails entirely to come up to the expectations raised by the original design.

FLOWER PAINTING IN OIL COLORS.

H. S.—The brier rose sprays by Patty Thum we gave in black and white by special request recently were redrawn from some of those we published in color by the same artist several years ago. The color plate (No. 137) can still be supplied, but not the issue of the magazine containing it. However, we cheerfully comply with your request to republish the treatment of the brier rose sprays in oil colors. For the background mix White, Yellow Ochre, Madder Lake, Raw Umber, and Permanent Blue, adding a little Light Red, and Ivory Black in the darker touches directly beneath the flowers. On the outer edges of the canvas, where the color fades to pale pinkish gray, use only White, Yellow Ochre, Madder Lake, and a little Ivory Black. In the darker parts, especially near the flowers, Cadmium may be substituted for Yellow Ochre, while Light Red, Raw Umber, and Permanent Blue may be added to the other colors. The green leaves may be painted with Light Cadmium, White, Madder Lake, and Ivory Black for the local tone, adding Antwerp Blue in the more vivid greens and Burnt Siena with Raw Umber in the shadows. In the stems, which have a pinkish tinge, use Raw Umber and Madder Lake qualified by a little Ivory Black, and add sufficient White and Yellow Ochre in the lighter parts to give the delicate transparent quality suggested in the study.

In painting the pink flowers, put the color on very delicately at first, adding the darker shadows afterward and keeping the highest lights till the last. The colors used for these roses are Madder Lake, Vermilion, White, Yellow Ochre, with a little Ivory Black for the general tone of pink. For the highest lights, mix White with Rose Madder, the least touch of Light Cadmium, and the smallest quantity of Ivory Black. Paint the shadows with Yellow Ochre, Madder Lake, and Raw Umber, adding light Red in the warmer touches and a little white in the lighter tones. For the stamens and pistil in the centre, use Light Cadmium, White, Yellow Ochre, and Madder Lake, with Raw Umber and Light Red for the darker touches. These should be painted with a very fine pointed sable brush and put in carefully after the flower is almost finished. A little Siccatif de Courtray or Siccatif de Harlem mixed with oil may be mixed with the colors to make them dry quickly.

HANTON.—The model given this month as a color supplement no doubt will be useful to you. In painting violets, use for the general tint of delicate purple Permanent Blue, Madder Lake, White, a very little Yellow Ochre, and a small quantity of Ivory Black. Where the deeper shadows are seen a little Raw Umber is added, and in the warmer tones Burnt Siena may be used. The highest lights are made with the local tint of Permanent Blue or Cobalt mixed with Rose Madder, White, and a very little medium Cadmium, qualified with a small quantity of Raw Umber. The yellow touch at the centre is given with a little Cadmium, White, Vermilion, and a little Raw Umber. Paint the stems with Raw Umber, Madder Lake, White, Yellow Ochre, and a little Permanent Blue. For the green leaves, use Antwerp Blue, White, Cadmium, Raw Umber, and Madder Lake, adding Burnt Siena in the shadows.

MRS. J.—The supplements of *The Art Amateur* are rich in designs that would be suitable for decorating the head-board of a bed.

CHINA PAINTING.

S. P. F.—For the violets, use light sky blue and Deep Violet-of-Gold for the first laying in. Vary the proportions as the color inclines to blue or violet. Work up with Deep Violet-of-Gold, and use Deep Purple in the strongest shadows. Deep Blue Green and Carmine A also make a good combination, but do not glaze as well. Mixtures of any of the blues and gold colors (which include carmines, violets, and purples) may be used to produce the varied coloring found in this little flower, including the native and foreign varieties. For the green leaves use Mixing Yellow and Moss Green, with Pearl Gray or Light Sky Blue in the first coat; work them up afterward with Moss Green, Brown Green, and a very little Green 7. Touches of violet are put in the stems.

S. F. S.—Whenever fat oil is mentioned it is intended that you use fat oil of turpentine. You can make your own fat oil of turpentine; it can be obtained merely by allowing turpentine to stand in an open vessel long enough for the spirit to evaporate. It must be kept scrupulously free from dust.

T. S. T.—The following is a list of the approximate colors that may be represented out of the contents of your box of mineral colors:

Lemon Yellow—mix ivory yellow (47 of Sèvres) with a touch of silver; Golden Yellow—half silver yellow, half jonquil; Salmon Yellow—two thirds ivory yellow, one third carnation No. 2, a touch of carmine No. 3; Straw Color—Yellow for Mixing used very lightly; Yellow Lake—Yellow for Mixing; Dark Chrome Yellow—Silver Yellow, just a touch of Jonquil Yellow; Light Chrome Yellow—Jonquil Yellow; Indian Yellow—half Jonquil Yellow, half Ochre; Naples Yellow—Ivory Yellow; Orange Yellow—Orange Yellow; Maize—half Ivory, half Orange Yellow. Bear in mind that Yellow for Mixing may not be mixed with reds or browns. Permanent Yellow is only to be used for high lights in raised effects, and then but sparingly.

S. S. J.—Various mediums are used in china painting, so that if you find that one is unpleasant, you are at liberty to select another equally good and more agreeable. Lavender oil and alcohol, half and half, are mixed with great success. There are also rectified spirits of tar, fat oil, and turpentine. Turpentine is preferred by workmen, and is most in use in workshops and factories. Amateurs who only paint occasionally should not buy more than a quart at a time, for it grows fat by standing and becomes unfit for use, excepting for fat oil. The best quality can be had at the paint stores, where there is a greater demand for it than at the druggist's, so there is no danger of getting that which is old and fatty. Besides, it is two or three cents a quart cheaper at the paint stores. Take your own bottle, and you can buy a quart for ten or fourteen cents.



AS TO A KILN FOR FIRING GLASS.

SIR: I wish to make a kiln for firing glass with charcoal, the inside dimensions of the box to be 15 inches wide, 18 inches high, and 30 inches long. What would be the thickness of the layer of charcoal on the bottom, sides, and top necessary to fire this size? There are no portable kilns made the size or shape that I can use. O. A. B.

The charcoal kilns manufactured for china firing have about 4 inches of fuel space completely surrounding the iron muffle, the muffle being circular in form, 19 x 15 inches. Probably for a firing box such as you require, a surrounding fuel space of 5 inches would be satisfactory. These adjustments, in kiln-building, are properly matters of experiment, however, and practical tests can alone decide such a question with perfect accuracy. The heat required for glass firing being much less than for china, you will perhaps find it unnecessary to fill the whole space with fuel. In that case the charcoal will of course sink to the bottom of the kiln and the circulation of hot air around the muffle will accomplish the firing.

ETCHING WITH HYDROFLUORIC ACID.

"A NEW SUBSCRIBER."—To etch tiles, plaques, or other flat articles, the best plan is to have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre, about three inches deep. This should be coated inside with three or four coats of Japan black. When dry, it should be again coated with the black, and then covered all over with thin calico while the black is wet. The desired strength of the acid can be judged only by watching the progress of the work. Hydrofluoric acid, as we have often pointed out, is much too powerful and dangerous a corrosive agent to be handled by the inexperienced amateur. Next month we shall publish special detailed directions for its use.

PLASTER CASTS OF THE LIVING BODY.

J. J. KELLY.—To make a cast from the living body is an ambitious task for an amateur, as it is generally done in parts. The following description is of how to make a plaster cast of the hand. The sleeve of the person operated on should be rolled up, and a towel twisted round the wrist at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must, of course, be kept perfectly still till the plaster has set, or the work will be spoiled. When the mould is finished, the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labors. Every fold of skin and line and marking will be seen reproduced with the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief by making a second half to the mould.



SUNDRY QUERIES ANSWERED.

E. H. M., PHILADELPHIA.—We know of no book on die-sinking, but you will find the subject is authoritatively treated in *The Encyclopædia Britannica*.

HERBERT J. ROBERTS and the Rev. J. M. A. SPENCE.—Write to F. Hegger, 288 Fifth Avenue, or Mr. Keppel, 20 East Sixteenth Street, New York.

A. M. P.—From your description, the spots are due to defects in the paper, known as "foxing."

W. E. LEAVITT.—Write to J. W. Bouton, 8 West Twenty-eighth Street. We have not seen any picture of Mr. Fosdick's design for E. D. Adams's dining-room.

MRS. J. C. GOOD.—Write to F. Weber, 1125 Chestnut Street, Philadelphia, for information about pastel board. Palette-knife work has been employed by some of the foremost artists, notably Constable and Courbet.

AN ARDENT LOVER'S best way of disposing of his work is to offer it to the publishers of books or of newspapers.

WALTER MATTHEWS.—We do not know the book to which you refer, but there is one on the subject published by Winsor & Newton, 58 Fulton Street, New York. Darwin's book on "Expression in Man and Animals" would be the most helpful.

MISS A. E. ELLIS.—Count Kalkreuth's "Castle of the Holy Grail" has not, so far as we know, been published. Write to the Berlin Photograph Company, East Twenty-third Street, New York.

BUILDER.—The best protection for exposed iron and metal work is Dixon's Silica Graphite Paint. It resists successfully and for many years the destructive atmospheric agencies.

J. W. SHANE.—Jenkins's "Manual of Photo-Engraving," published by The Inland Printer Company of Chicago, will tell you all about how pictures are reproduced for publication.


WILLIAM DEVON.—We fear the interest in the now little practised art of steel engraving is not widespread enough to justify our giving a series of articles on the subject. Since the art has fallen into desuetude the two or three books on the subject have become out of print and are scarce.

WOOD-CARVING TOOLS.—The regular tools used by the professional wood-carver are recommended by the best teachers. The beginner who starts by using the "amateur" set of tools has to learn afresh how to hold his implements when he comes to do serious work for which he must use tools of the standard sizes. Moreover, these latter are stronger, and hold their edges better than the toy sets of amateur wood-carving tools; an excellent set for the beginner which we have recently tested is put up in a box and sold for \$5.50. It is a complete outfit, properly handled and sharpened, suitable for all but work on the largest and most ambitious scale. These are the S. J. Addis tools; but those of Buck Brothers and other makers can be had by those who prefer them from the firm whose advertisement will be found in our columns.

F. F.—In regard to the catkins which you wish to reproduce in embroidery, we would say that it is not easy to produce the effect of fluffiness, but the general effect of weighted hanging may be given. It is very easy in embroidery to change the outline a little, and very difficult to keep perfectly to it. The stitch in which the texture of this catkin can be best expressed is the French knot. The twisted stem-stitch should be used for the stems. Both these stitches are done much more easily and with better result in a frame or a hoop. If the catkins are to be worked on white, especially linen, do not make them solid, but work in the knots, indicating the shapes of the shadows. Use two shades of brown and occasionally near the tips a dainty old rose pink. Few shades are necessary, as there are but two tones in the drawing. Leave the white background for the high lights, just as in the original. The old last year cones may be of a deeper color. Keep the character of the stems and work them solidly. This will take from two to six rows of the twisted stem stitch. Keep the light in the centre of the stems more decided than it is in the original, for while we may conventionalize a little more, it is necessary to emphasize such points in translating into stitchery. The buds may be indicated along the stems in light green. The background lines may be worked also in the twisted stem-stitch or outline. They would make a pretty contrast either in a light olive green or light blue; in either case it is necessary to have them light.

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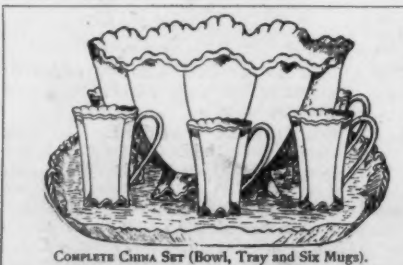
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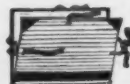
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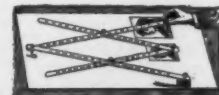
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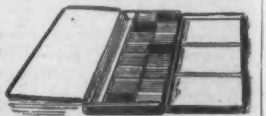


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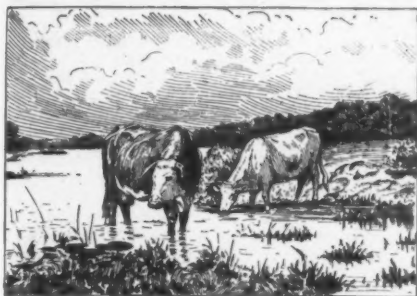
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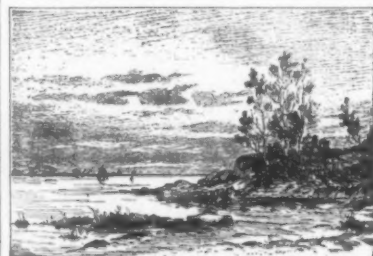
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